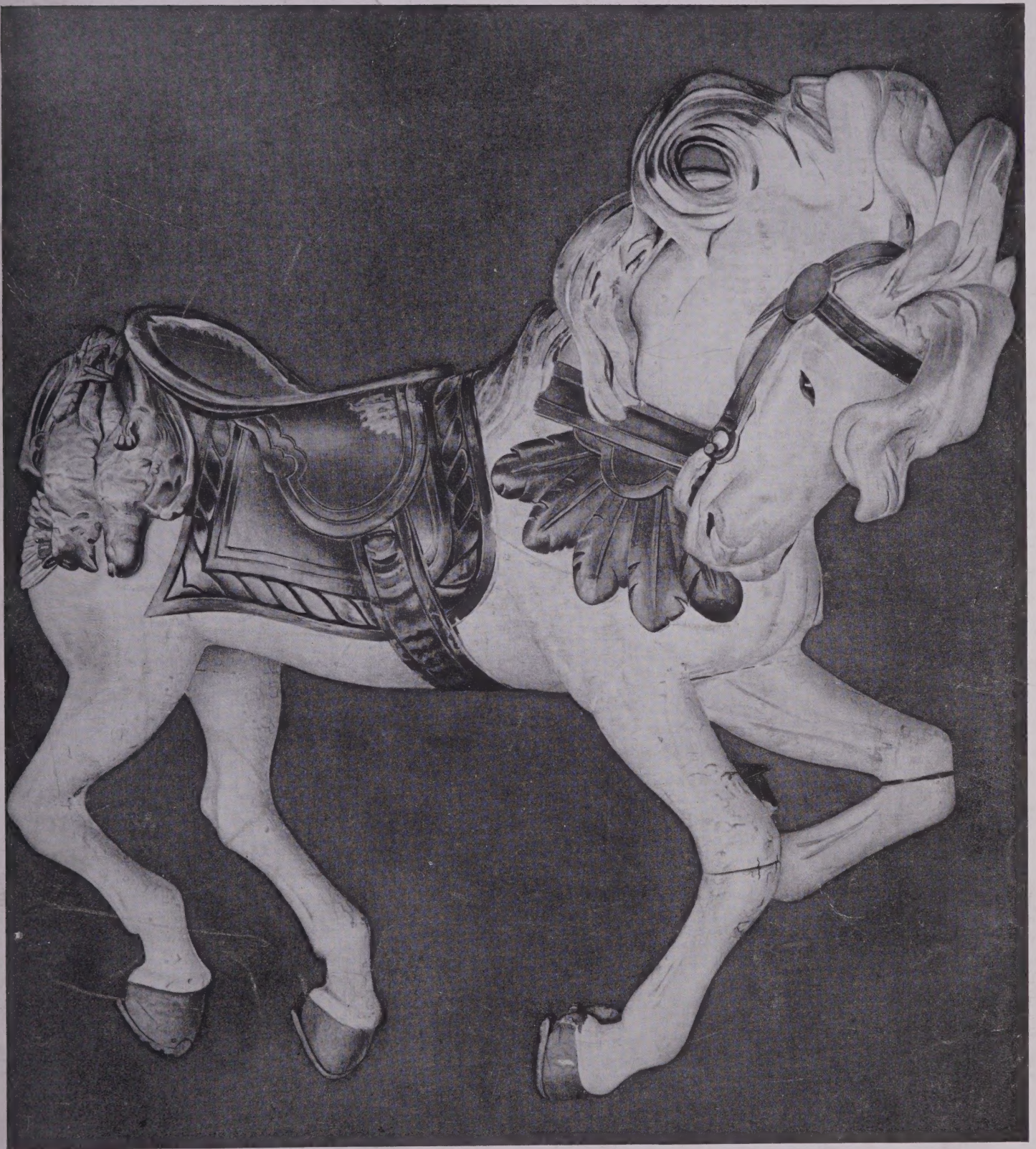


MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

MAY, 1943

G. B. SHAW AND THE STERN OLD LADY

One afternoon during the last war (the story goes) G. B. Shaw was sauntering down Piccadilly when he was accosted by a stern old lady who fixed him with an acid eye and asked him what he thought *he* was doing to help save civilization.

"But *I*, madam," said Shaw, "represent the civilization that *you* are trying to save."

Now, we don't think of the MAGAZINE OF ART, any more than we think of G. B. Shaw, as the sole representative of civilization. But we do think that both he and it stand for certain values that most people have felt worth fighting to uphold for a long, long time.

You, our readers, apparently think so, too. You have supported the MAGAZINE through one war, and are now encouraging its continued publication through another.

But this is total war. It demands sacrifices of everyone. From us it has meant the discontinuance of summer issues, as announced in May, 1942, limiting publication to the months of October through May, inclusive.

However, this means we are going to have more time to line up a lot of exciting articles for next season:—a series on the arts in present-day Russia for example, another on American artists by themselves, an article on contemporary painting in Cuba, one on 17th century European painting and music, one on the use of color in industry, another on the new murals by David Siqueiros at Chillan, Chile—and many more that you won't want to miss.

John D. Morse, Editor

The Magazine of Art is published monthly, October through May, by The American Federation of Arts, with national headquarters in the Barr Building, Washington. The Federation, a non-profit organization, publishes the Magazine as a service to, and for, art.

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The American Federation of Arts

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A National Magazine Relating the Arts to Contemporary Life

VOLUME 36

MAY, 1943

NUMBER 4

Carrousel Horse Cover

Made about 1880 by Charles Louff, Riverside, Rhode Island, of pine, painted white, dull gold, green, brown, dove-gray, and orange. Drawn by Henry Murphy for the Index of American Design. In the collection of the Island Park Amusement Company, Tiverton, Rhode Island

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JOHN D. MORSE, *Editor*

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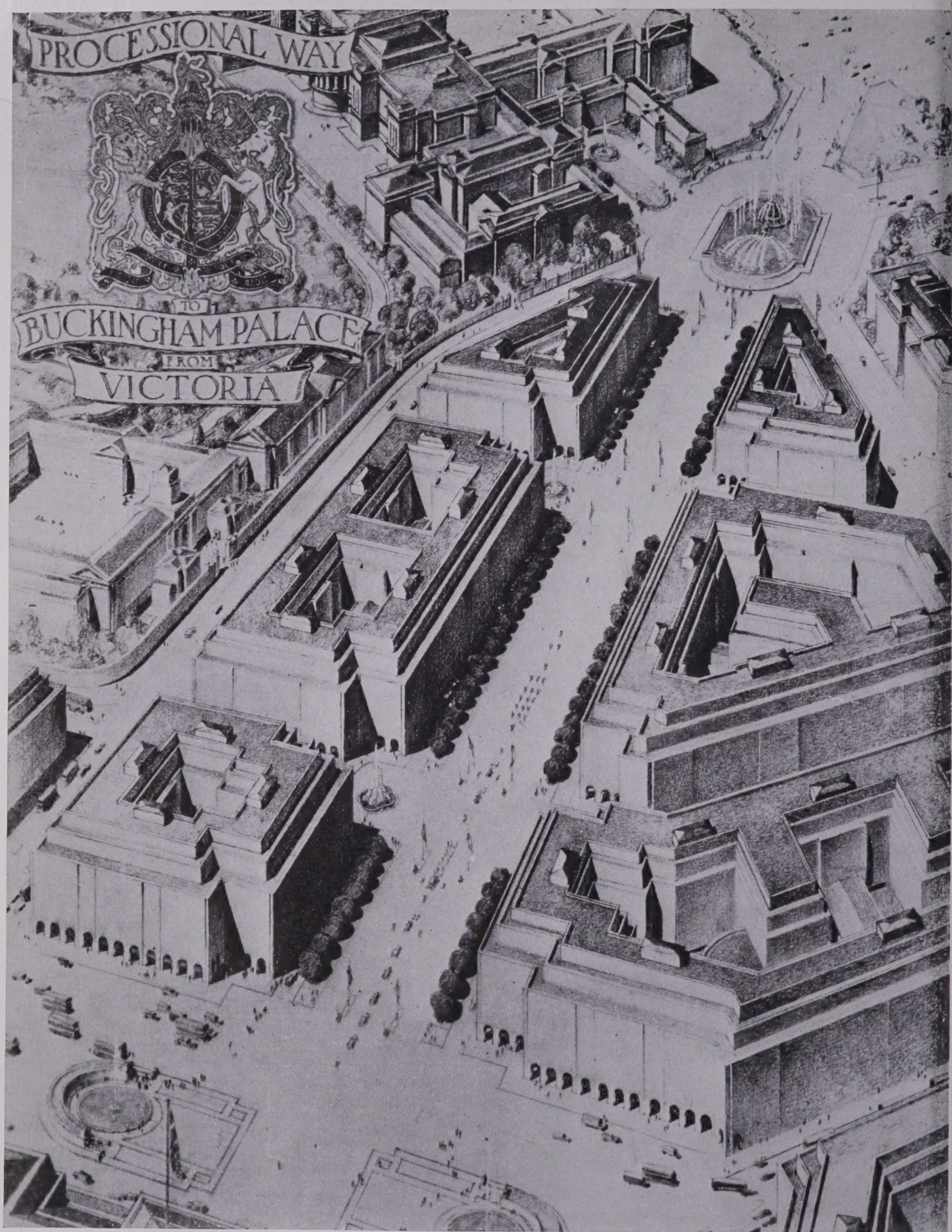
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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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ALL PHOTOS FROM THE BRITISH INFORMATION SERVICE

The Royal Academy plan for the reconstruction of central London. Processional way leading from Buckingham Palace (at top) direct to Victoria Station (flag in bottom left corner). Drawn by A. C. Webb for the Royal Academy's Planning Committee.

LONDON AFTER THE WAR

BY FREDERICK GUTHEIM

EDITOR'S NOTE: *This is the second of two articles dealing with architectural planning in the post-war world. Last month Dean Joseph Hudnut, of Harvard University, presented the general problems and possibilities in his article, "Architecture After the Peace." Here Frederick Gutheim, of the National Housing Agency, discusses the much-criticized "London Plan" of Sir Edwin Lutyens and his Royal Academy Planning Committee.*

IF IT IS TRUE that we are "only ankle deep in war" it may be because many of us have still only a dim and confused idea of what we are fighting for. That may be the principal reason why we have such a small concern with the war, and are more interested in how it affects us in minor personal ways than in how it affects our side or the enemy. To an astonishing degree we still stand on the sidelines like disinterested non-participants, often regarding the war as we would a flood, an earthquake, a hurricane or any other natural catastrophe beyond the control of man.

If we fight the war in this torpid spirit of disunity what can we expect of any plans for the future of our country and of the world after the war? The two questions are so closely linked, I think there can be little difference in our response to them.

I commenced this article with the modest intention of making some comment on the development of post-war planning in Britain, and particularly of discussing the recent exhibition of plans for the future of London prepared by Sir Edwin Lutyens, Sir Charles Bressy and their colleagues of the Royal Academy and shown at Burlington House last winter. Not official, but expressing the considered view of the Royal Academy, these plans were begun in 1937, and were aimed mainly at the architectural problems raised by a new traffic plan for London. With the bombing of London some new possibilities materialized and have been explored. Although representing no commitment, and put forward only as suggestions, these plans cannot be discussed coherently in a narrow frame. A broader view of British planning, and some differences that exist between the British approach to such matters and our own must be considered.

The two large questions we must consider, however briefly, are the source of the creative ideas implicit in all good planning, and the process by which such ideas gain the consent of large numbers of people and come to fruition.

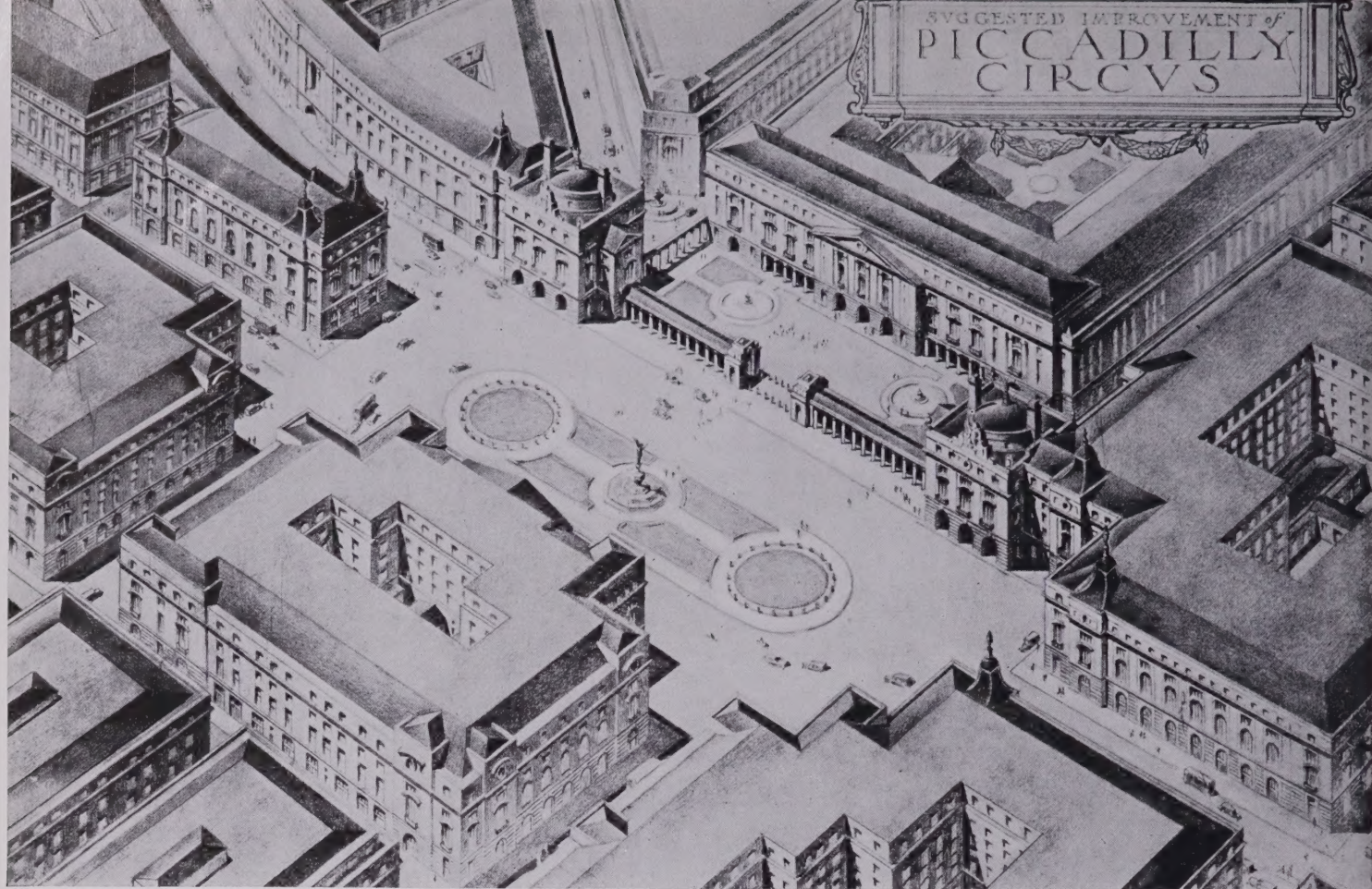
To begin with, it must be obvious that the making of city plans is not the work of an individual. Except in its final technical aspects it is hardly the work of a group any more than is the making of the city itself. The planning technicians can successfully come at their work only after certain political and economic assumptions have been made, and a program for planning has been formulated. The community must be organized, as it is now being organized in San Francisco and as the National Resources Planning Board proposed to demonstrate in Tacoma and other cities. Unless this preliminary work has been done, and the community is agreed upon what is to be planned, what the plans are to provide, the relative importance of the different items in the planning agenda, and what it is



Girl workers of a Ministry of Supply filling factory. Living quarters in the background illustrate how England is housing its war workers.

prepared to do to carry out the plans, the planner himself must make these assumptions. The failure of the community to think through its planning problems is responsible for the failure of most city plans; it is the reason why the overwhelming majority of them—literally hundreds—lie today forgotten in plan files instead of coming to realization. This failure throws an impossible burden on the city planner: to succeed he must cease to be a planner and become a politician, and when he becomes a politician he must almost necessarily cease to be a useful planner. That was the fate of our most spectacularly successful city planner, Daniel Burnham, and is the reason why his great work in Chicago is remembered principally by the Lake Shore development, a façade that hides some of the worst slums in the world, instead of a fundamental reconstruction of the city. It is probably the reason also why Burnham's San Francisco plan, providentially completed just before the Fire and supported by the most respectable elements in the community, exerted no significant influence on the rebuilding of the city. When the city has thought through its problems and the solution to them, then the planner's work can commence.

The genuinely creative ideas in planning, it has always appeared to me, have come out of the community rather than out of the imagination and skill of the planning technicians; and they have come out of the intellectual and political ferment that has preceded the work of planning rather than from the plans themselves or the planners. Perhaps this would be even clearer if I use an analogy from painting: the principal reason for the success of mural painting in Mexico is because the artists could appropriate the symbols forged in a social revolution, while mural painters in the United States have been thrown back upon their own resources to a far greater degree. Their painting, in consequence, has become a personal and often a confused comment rather than a unified and coherent statement. Or one might use an analogy drawn from architecture: an architect has a more clear-cut assignment in designing a Catholic church with explicit functional demands than a Protestant



Piccadilly Circus as it would appear in the Royal Academy plan. The familiar Eros statue and the Regent Street Quadrant are retained, but Shaftesbury Avenue must be reached by way of Coventry Street. Drawn by A. C. Webb for the Academy's Interim Report.

church where, as W. C. Behrendt pointed out in this Magazine a few years ago, "the conflicting demands arising from the lack of liturgical unity" may require the architect himself "to become a builder of the cult by his decisions on details of construction."

Planning, like mural painting or architecture, is a social art. It is not successfully practised by experts and technicians in ivory towers, studios or cloisters, divorced from the public whose aspirations they must express and upon whom they must rely for the execution of their plans. There are such planners; their plans are the ones that fail. The successful plans, the ones that are realized, are the ones that have a datum point of public consent.

With such reflections I come to my principal point concerning the Royal Academy's suggestions for the future London: whether good or bad these suggestions will be influential, and these plans are likely to succeed. I would also make the further point that the British post-war planning is likely to succeed where ours will fail because the English have mastered the political process of planning while we stand timidly on the threshold.

In Britain, since 1938, there has been a series of masterly and influential reports by Royal Commissions that have covered most of the essential points in the planning agenda. The Barlow Commission has disposed of the crucial problem of industrial location and the redistribution of the industrial population. The Scott Report has reached some generally accepted conclusions on land use, particularly in the rural areas. More recently the Uthwatt Commission has delivered a far-reaching report on

the control of land, and made important recommendations with respect to the acquisition of land for public use and urban redevelopment. Other reports, such as the now-famous Beveridge Report, have clarified national policy on the social services. For the city of London alone, special reports have covered the traffic situation, housing, park and recreation development and other subjects.

The Royal Academy plans are solidly grounded in these developments of national policy. They are predicated upon a consensus of opinion in the whole nation. It is a great error to believe, as some have, because of the steel-engraving draftsmanship and the rather quaint renderings with their fuddy-duddy cartouches, or because of the stuffy classicism which gives the drawings their peculiarly repugnant quality, that the plans themselves are as weak and ineffective as they are reminiscent. They are hardly, as the *Architectural Forum* has remarked, "merely a pompous example of the academicians' chronic inability to shake off the dead hand of the past."

Their principal author, Sir Edwin Lutyens, has not become dean of English architects and President of the Royal Academy because he is a brilliant architectural designer or even a man of impeccable taste, but because of his talents in organizing and directing large enterprises, his forceful gifts of persuasion, and his ability to succeed—because he is a man who can build New Delhi, or bring the greatest Roman cathedral in Britain to completion. Let me illustrate what I mean with an anecdote that Professor C. H. Reilly tells in his amusing and indiscreet autobiography. Describing the acceptance of Lutyens' plans for his

cathedral in Liverpool, Professor Reilly writes:

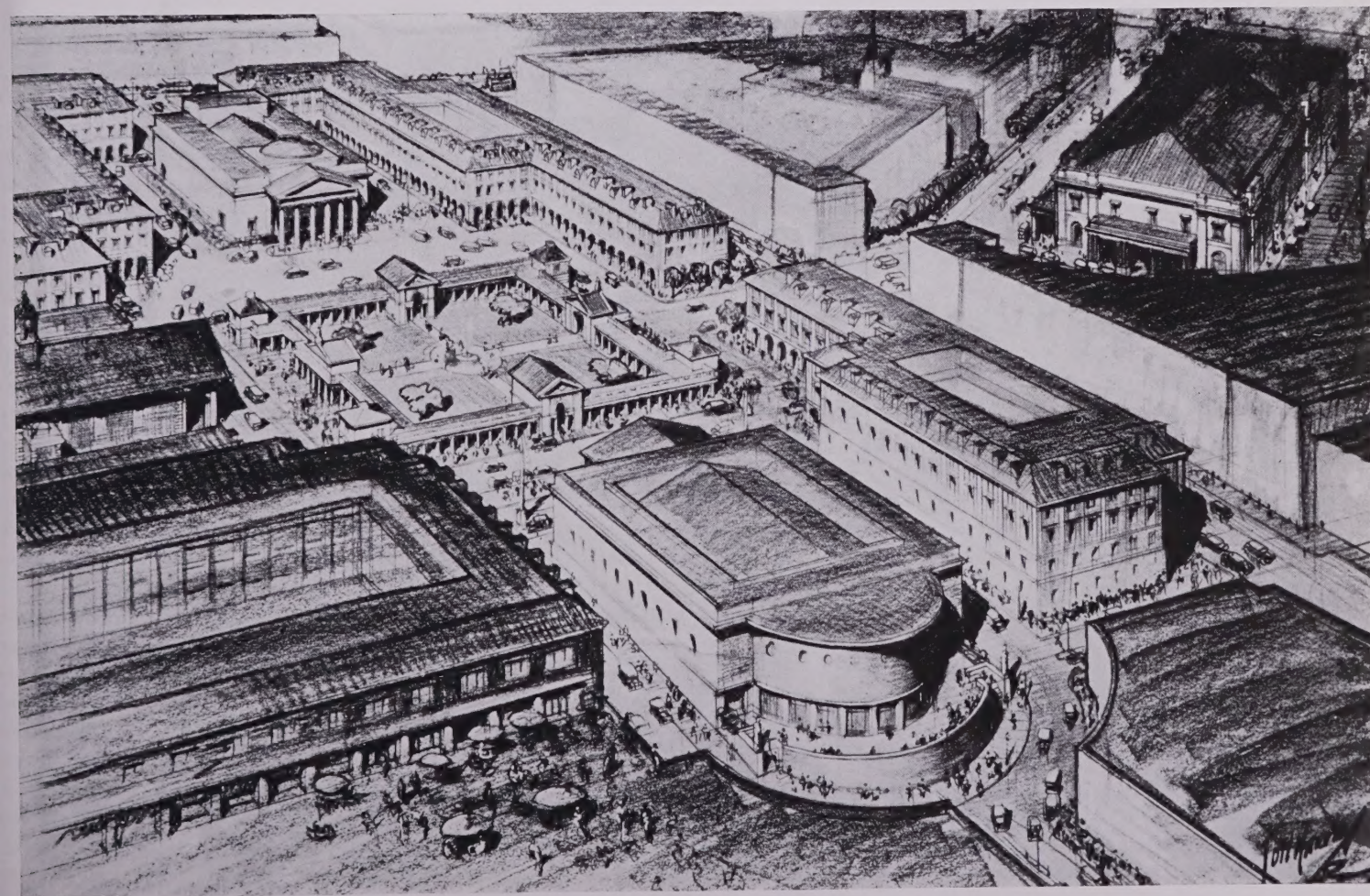
"When Lutyens had got his general plans ready to submit, a great luncheon was given in the Archbishop's house in Liverpool and all the bishops and chief dignitaries of the Archdiocese, which stretches up to Edinburgh, were invited. . . . I felt honored to be present on such an occasion and very interested to see how the great architect managed a committee and how he presented his work. First there was the long, sumptuous luncheon. Going into the dining room with the Bishop of Leeds in front of me and Lutyens behind, I heard him murmur, 'Leeds kindly light in Liverpool's encircling gloom', which was sufficient proof, I thought, that he was in good form that day.

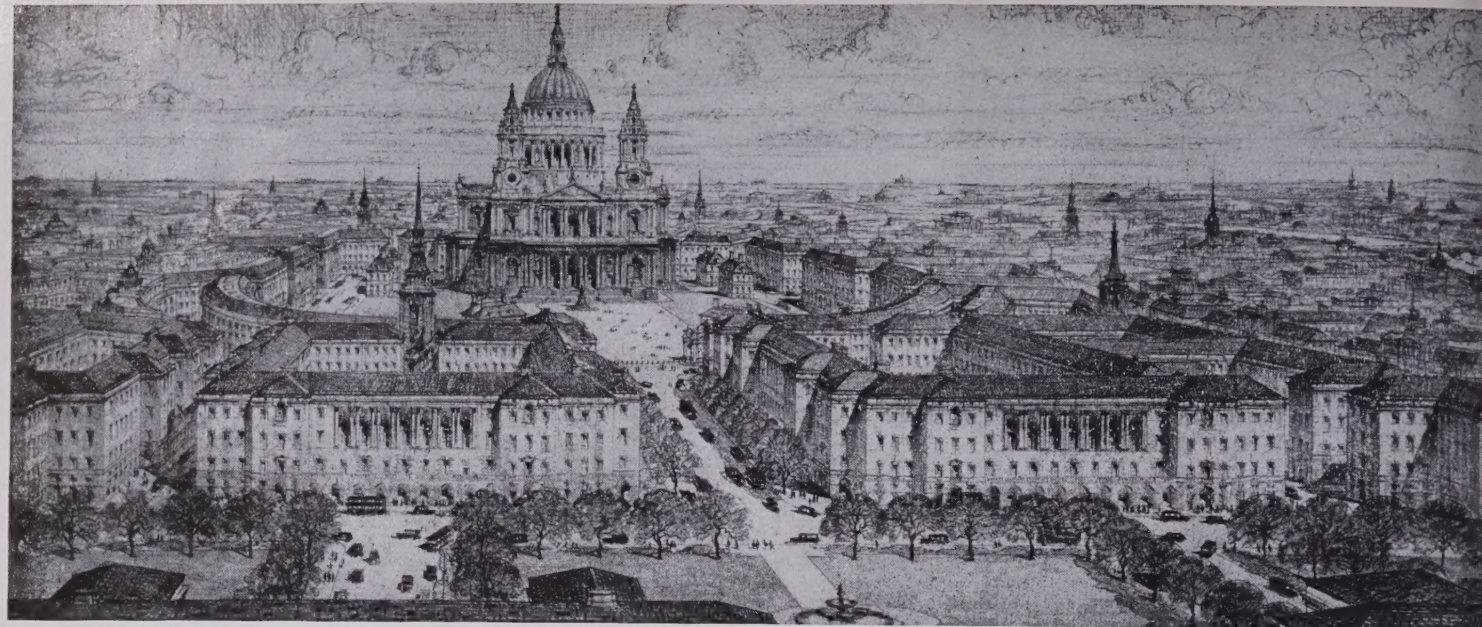
"We left the room after the meal for the long table to be cleared, and when we returned the Archbishop was seated at the center of one long side with Lutyens opposite him. The plans were a great roll lying half open between them. The Archbishop was holding a cigar, not yet lit, and Lutyens had his usual array of five small pipes, filled and lying beside him on the table. The Archbishop, I am sure, had seen the drawings but it was a very solemn moment for all the others when the great architect's conception of what meant so much to them was about to be revealed. I felt the tension in the air. Suddenly Lutyens looked up and saw the Archbishop needed a light for his cigar. He pulled out of his pocket a box of Bryant and May's safety matches. His Grace picked it up. It buzzed and shook with a loud internal noise. It was a Woolworth toy. His Grace dropped it, but the tension was broken and a laugh went up all around. It was a masterly stroke.

"Lutyens' next move was to point on the plan to the big apse at the end of the central vista and say, 'That is where your Grace is to be buried. My Lord of Leeds, that is where you are to be,' pointing to another place. 'My Lord of Middleton, that is your spot,' and so on. He had them at once not only all interested in the plan but each with a sort of freehold precluding alteration. Then he pointed to the great narthex at the West End, as big as an ordinary cathedral and crossing the five aisles. He said he wanted great silver grilles in the arches leading from the narthex to each aisle and he wanted the narthex always open night and day and heated. He wanted lavatories sunk in its great piers. 'My Lords,' he said, 'I want the poor of Liverpool to come there at any time of the day or night, to sleep there if they have nowhere else to go, but if so to wake up always in sight of the lights of a distant altar.' It was certainly a glorious conception from every point of view. I saw the bishops nudging one another round the table and heard one say, 'He is a better Catholic than any of us.' The enormous scheme was clearly approved."

The implication one draws from this anecdote is not that Sir Edwin Lutyens is a masterly politician. That would be an absurdly simple explanation for his success. It is that he is a realist. The strength of his London plan also lies in its realism. It is based upon a well conceived, authoritative and widely accepted solution to London's traffic problem. Led by the engineers, the plan performs some drastic surgery on the city, but is more careful to see that what emerges is recognizably the London that is loved by millions, its face lifted and some parts skill-

Covent Garden, Drury Lane Theater, and proposed new Opera House. The area is laid out as a musical and dramatic center, based on the rectangular colonnade of the existing Covent Garden Market, which would be removed with other markets to Ring Road. Within the colonnades is an open space for a garden. To the north the Opera, to the south the Concert Hall. Drawn by J. D. M. Harvey.





Western view of St. Paul's in the Royal Academy plan. Wide green in foreground replaces Ludgate Circus. Drawn by P. D. Hepworth.

fully retouched to hide the damage of bombs, the principal effects enhanced by new vistas and approaches. In this city the life, habits and customs of pre-war Britain are carefully preserved. The Royal Academy proposes a reconstruction of this London with some modern improvements; not a revolution.

The Academy's plan is rich with appreciation of London's past, its architectural monuments, its traditions and official functions. Outstanding among the projects exhibited are the reconstruction of Hyde Park Corner, the new Piccadilly Circus, and the replanning of a considerable part of Belgravia in the vicinity of Victoria Station. What has been revealed is sufficient to demonstrate its focus in the West End. True, there is a rather arbitrary and dull circular park projected for Southwark as part of a slum-clearance scheme, and the railroads are to be electrified and provided with some new routes and stations. This does not alter the main emphasis of the plan; indeed such clearing out and rationalization, like the removal of the Covent Garden and Billingsgate markets, is an indispensable preliminary to what the planners construe as their main work. If the approach to planning gives high priority to traffic problems and architectural considerations, it is only natural that these solutions dominate the final plan.

As to the architectural approach, it is exceedingly dull, one might even say "American" in its point of view, and is for the most part concerned with odd lots of reminiscent reconstruction.

I am aware that my friends will say that a better and more radical solution to the London traffic problem is needed and can be devised; and they are right. I am also aware that they will say that the millions who love London are wrongheaded, that the greater part of it is a slum, and that the whole falls short of what a modern city should be, that this world metropolis should be despised, not loved, and they are right here as well. And I know, too, they will say that Sir Edwin and his fellow academicians have grasped the wrong end of the stick, that instead of beginning with the old city and pasting on a few reforms, a logical modern plan would commence with the new and keep only as much of the old as was necessary; and there is no doubt that if this "vacant site" view of planning prevailed a very fine city indeed would eventually emerge. But they have still not solved the question of getting this fine theory

into practice, and they can never solve it by getting together in twos and threes and gnashing their teeth. The only way that they will get authority and consent for the execution of such plans is through a more revolutionary spirit than has come to power in Churchill's Britain. That may come, and when it does the Royal Academy and its plans for London will disappear or, as in the British way, be transformed beyond all present recognition. But until it does the Royal Academy's plans are the ones Britain will build.

There is evidence that such a new spirit is arising, and that it is not expressed in work of the Royal Academy. It is expressed in such wartime building as the new housing schemes of Mr. G. A. Jellicoe, and the industrial hostels designed by Professor Holford. It was expressed in the ill-fated scheme for deep bomb shelters proposed by Lubetkin and Tecton and rejected by the Chamberlain government. It was expressed before the war in the pit-head baths, the village colleges of the Cambridgeshire County Council, the Peckham Health Center, the better housing projects. And it was expressed in the MARS plan for London and many other unbuilt projects that were indicative of a new spirit in architecture and a new view of life. These developments in architecture and planning marched shoulder to shoulder with other progressive ideas; they were directly and intimately linked with the life around them and demonstrated that modern architecture had succeeded in giving substance, form and plausibility to the more ethereal ideas of the social and economic pioneers.

Perhaps the men and women who will plan the future of London have not yet left the camps and ships and air fields that now speckle the globe. They are the ones, after all, to whom the future belongs. Their generation, not the generation of the Prime Minister and Sir Edwin Lutyens, must live in the future London, just as, in the main, it is their generation which with its lives has guaranteed the future of London and much of the world. This is not empty rhetoric. As I think of the British architects who are able to create a successful alternative to the Royal Academy's plans (and there are many alternatives), I see them all still in uniform. Until the proposal, shortly to be placed before Parliament, to release these men from the forces prior to general demobilization receives favorable action—

indeed, until the full political weight of the demobilized troops is felt—there can hardly be any official planning of consequence. A new architecture, a new plan for London, will arise in Britain only as the new forces in society, the new ideas, a new London itself can be born. Then there will be no lack of modern plans and fresh architecture.

Meanwhile some fruitful studies and provocative explorations can and should be made. They will be most useful if predicated on actual sites and directed at the solution of likely post-war problems. The more imagination brought to their solution, the more ingenuity and creative talent that can be applied, the more we can take heart and look forward with confidence. I am told that after seeing the Academy's schemes for London, Mr. Brenden Bracken, the British Minister of Information, has suggested that Mr. Robert Moses of New York be brought to London to prepare post-war plans. And some very astonishing results would most certainly ensue if such a proposal were realized. Yet somehow I suspect that what Mr. Bracken has in mind was not any individual so much as some means of getting a bolder and more flexible perspective of London that might be presented to the British people.

The universal feeling of disappointment with which the Royal Academy's plans have been received in America (and, for the most part, in Britain as well) is only to be expected. For centuries American eyes have been adjusted to visionary plans for ideal cities. In our world, all things have been possible; and most things have been promised. So it is we are not accustomed to looking at plans that are largely filled with descriptions of things as they are, noting here and there the new work among the old; we expect to see plans in which all is fresh and new. The Royal Academy plans have been criticised by some, I am sorry to say, as if Sir Edwin Lutyens had designed St. Paul's and Regent Street last summer, and was presenting them today as his idea of contemporary building. While it is certainly true that there is often too much bowing and scraping to old piles of stone, and too much attention to making symmetry where before there was asymmetry, the few new buildings actually projected (such as the National Opera proposed for the site of Covent Garden Market) seem to have been conceived in a relatively modern, if romantic, style.

At home we are still inclined to think of planning as the art of subdividing vacant land; we have had little experience in the careful surgery of larger, older cities, with priceless monuments, laden with their freight of laws and customs. Our cities contain little that is, as yet, recognized as precious, historically or architecturally, and few places that have attained consummate symbolic value. Among us, indeed, such potential national shrines, especially in the heart of great cities, struggle long for recognition and preservation, and our judgment of their importance is by no means mature. In consequence we are impatient with London's plan because, unlike the British, few of us appreciate the value that may be set upon ancient places associated with epochal events in national history.

Perhaps it is time we grew up, and recognized that our post-war planning will, for the most part, be a careful remaking of present cities and not the building of new ones on some distant frontier. From now on we must live with our mistakes in city building; we cannot move on, as our fathers did, to some new place where a new beginning can be made. Before we can begin to consider the proposals advanced by some of our bolder and perhaps less responsible planners, we must first of all do some sober thinking: we must consider the world of things as they are, before we can contemplate the world of things as we would like them to be. We must be able to tell the planner what to do before he can properly begin to work, and he, in turn, must help us formulate our ideas and desires.



Clearance of areas damaged by bombing has made possible new views of St. Paul's Cathedral, built by SIR CHRISTOPHER WREN 1675-1710.

"Wren was the next Genius that arose. . . . During his Time a most melancholy Opportunity offered for Art to exert itself in the most extraordinary Manner: but the Calamities of the present circumstances were so great and numerous that the Pleas of Elegancy and Beauty could not be heard; and Necessity and Conveniency took place of Harmony and Magnificence.

"What I mean is this: The Fire of London furnished the most perfect Occasion that can ever happen in any City to rebuild it with Pomp and Regularity: This Wren foresaw, and, as we are told, offered a Scheme for that Purpose which would have made it the Wonder of the World. He proposed to have laid out one large Street from Aldgate to Temple-Bar, in the Middle of which was to have been a large Square, capable of containing the new Church of St. Paul's, with a proper distance for the View all round it; whereby that huge Building would not have been cooped up as it is at Present, in such a Manner as nowhere to be seen to Advantage at all; but would have had a long and ample Vista at each End. . . . He further proposed to rebuild all the Parish Churches in such a Manner as to be seen at the end of every Vista of Houses; and dispersed in such Distances from each other, as to appear neither too thick nor thin in Prospect, but give a proper heightening to the whole Bulk of the City as it filled the Landscape. Lastly, he proposed to build all the Houses to uniform and supported on a Piazza. . . . And by the Water-side, from the Bridge to the Temple, he had plan'd a long and broad Wharf or Key, where he design'd to have rang'd all the Halls that belong to the several Companies of the City, with proper warehouses for Merchants, between, to vary the Edifices, and make it at once one of the most beautiful and most useful Ranges of Structure in the World. But the hurry of Rebuilding, and the Disputes about Property, prevented this glorious Scheme from taking place."

CHRISTOPHER WREN, son of SIR CHRISTOPHER WREN. Quoted in *"Art and Counterfeit."*



JOSÉ CLEMENTE OROZCO: *Golgotha*, oil on canvas, 28½ x 36¼. 1942. Lent to the Philadelphia Exhibition by Raúl Valdés, Mexico City.

MEXICAN PAINTING TODAY

A PORTFOLIO OF PICTURES FROM THE EXHIBITION AT THE
PHILADELPHIA MUSEUM OF ART, MARCH 27–MAY 9, 1943

TO ANSWER THE QUESTION, "What are Mexican painters doing today?" the Philadelphia Museum of Art sent Henry Clifford, its curator of paintings, on several trips to Mexico during the last year. There and from collections already in this country he personally selected about 100 oils, 50 water colors and drawings, and 140 prints together with a group of 50 modern Mexican photographs for the exhibition shown in Philadelphia during April and May. Represented are all artists of prominence whose work dates from the renaissance of painting in Mexico around 1920. From these pictures Alfred Barr, Jr., Director of the Museum of Modern Art, whose own extensive permanent collection of Latin American art has recently been on display, has selected this portfolio. He says:

"During the past dozen years there have been many loan ex-

hibitions of modern Mexican painting in this country and in Mexico, but none, I believe, has equalled in quality and completeness the show which Henry Clifford has organized for the Philadelphia Museum."

"Without seriously diminishing the stature of some of the older artists who first won fame as mural painters, the show will, I think, strengthen the reputation of the middle and younger generations—excellent draughtsmen and printmakers, poetic photographers, and easel painters of marked originality and quality."

"The artists in this exhibition have made Mexico unique in the Western Hemisphere as the only country where contemporary art is important, both as an article of export, and as a prime factor in establishing national prestige."

JUAN O'GORMAN. *Souvenir of Chalma*. Oil on masonite, 15¾ x 23½. 1942. Lent by the artist, who was born in Coyoacan, Mexico, D. F., in 1905.



JESÚS ESCOBEDO: *The Shadow*, lithograph, 17 x 12. Private collection. Escobedo was born in Dos Estrellas, Michoacán, in 1918.



GUERRERO GALVÁN: *The Little Nurse*, oil on board, 46½ x 34½. 1937. Lent for the Exhibition by the Wadsworth Atheneum.



GUILLERMO MEZA: *Polyphemus*, pen drawing, $19\frac{3}{4} \times 25\frac{1}{2}$, 1941. Collection of the Galéria de Arte Mexicano, Mexico, D. F. Meza was born in Ixtapalapa, D. F., in 1919.

RUFINO TAMAYO: *Horse and Lion*, oil on canvas, 36×46 , 1942. Lent by the Valentine Gallery. Tamayo, born in 1900, is now in the U. S., at present painting a mural at Smith College, Northampton, Massachusetts.



JULIO CASTELLANOS: *The Dialogue*, oil on canvas, 46½ x 46½, 1936. From the Sáenz collection, Mexico, D. F., where the artist was born in 1905.



ANTONIO RUIZ: *Milkman and His Sweet-heart*, oil on board, 14 x 11¼, 1940. Lent by the artist, who was born in Mexico, D. F., in 1897.





Wooden horse's head by an unknown carver. About 1880. Collection of R. F. Haffenreffer, the King Phillip Museum, Bristol, R. I. Drawn for Index of American Design by L. Donovan.

ALL PHOTOS FROM THE INDEX OF AMERICAN DESIGN

AMERICAN CIRCUS CARVING

BY VIRGINIA N. WHITEHILL

THE CIRCUS is the common denominator of childhood, its supreme sensation and first encounter with art. A youthful artist's initial sketch is oftener than not his impression of the bannered big-top against a night of stars. On his deathbed Toulouse-Lautrec, with feeble hand but unfaltering memory, remembered the *Cirque Fernande*.

The circus, between that of Maximus and Madison Square Garden, has so altered in character that were it not for the vestigial remains of a chariot race there would today be no link between the exclusively hippic entertainment of the Romans and the variegated events which take place under the contemporary canvas.

Early American circuses, like almost everything else, were English imports from late Colonial times. These modest little shows opened the door for the more ambitious efforts of such native entrepreneurs as Adam Forepaugh, W. C. Coup (the sinner who introduced the second ring), Barnum and Bailey—men whose names are synonymous with circus. These pioneers in the circus as we know it were followed by the four Sells

brothers and the seven Ringlings (circuses tend to be family affairs) until the death of Barnum's overshadowed partner, James T. Bailey, in 1907, resulted in the amalgam known as "the greatest show on earth."

The circus carvings with which we are here concerned date mainly from the third quarter of the nineteenth century when the primitive, picturesque caravan, or wagon show, which flourished from about 1817 to 1860, was set on rails. No longer looked down on by the church as a corrupter of youthful morals, the circus of the prosperous, expanding railroad era rapidly developed into an efficient, well organized show, with not only plenty of genuine talent but a certain intrinsic art which it was later to lose. This incidental circus art, little appreciated at the time, would already be lost had it not been for the efforts of a few ardent circus lovers and the very excellent services of the Index of American Design, compiled by the Work Projects Administration. The Index, which has been taken over by the Metropolitan Museum, is now engaged in classifying the 20,000 hand-drawn copies of Early American

textiles, furniture, ceramics and household miscellany. The material here presented is from a collection of drawings of circus carvings now being circulated by the Museum.

Since wood is a perishable medium, and American taste volatile in the extreme, many a sensitive circus panel or spirited carousel pony served to light a picnic bonfire. Of the remaining wagon carvings the majority have been identified as the product of the Sebastian Wagon Company of New York City. Founded by Jacob Sebastian, a native of France, where he learned the trade of wood carving, this firm, in 1878, began to specialize in elaborate parade pieces, listing among its sixty employees such master carvers as Samuel Robb, George Lawrence and Peter Breit. In 1903, when Sebastian & Company went into retirement with the horse and buggy, Lawrence and Breit joined the Barnum & Bailey winter headquarters at Bridgeport, Connecticut, where they were in charge of the construction and renovating department. Their task was to recarve and repaint old figures for use on redesigned wagons and, according to Lawrence, circus *zeitgeist* resulted in some strange conversions. There was, for example, the case of a *Queen of Sheba* metamorphosed into an unpleasantly sinuous, long-limbed monkey and the even more startling transformation of a *Girl of the Golden West* into the military hero of the moment, *Marshal Foch*. Unhappily, the made-over *Marshal* has disappeared, nor are there photographs to tell us how either carving looked in its original state. But a comparison of the unsuccessful lady-into-ape figure with such a highly pleasing piece as the pipe-playing *Pan*, which we reproduce here, suggests that much good work was energetically undone in the renovating department at Bridgeport.

Parades and posters, the two circus media for advance advertising, can be as artful as the show itself. Nothing carries

more come-hither than a dashing poster, and there are some who maintain that, with its alluring hints of coming events, the parade, rather than the show, is the essential circus thing. Certainly parade wagons and floats gave clever designers a free field for the indulgence of fancy, and skilled carvers opportunity to do their stuff. Of these parade display pieces *The Golden Age of Chivalry*, brain child of the same George Lawrence who testified to the sad fate of the *Queen of Sheba* and *Marshal Foch*, is unique in that while obviously designed as a low-slung float with a huge figure on top, it was elevated into a wagon. Built in the late 1880s, the popular *Dragon* functioned until 1900 when the powers which were ordained that Chivalry make way for Machinery. The benign serpent, inspired by old engravings of two-headed sea monsters, is an awe inspiring creation whose function it was to protect, rather than menace, the fair one who rode serenely between his big, bat wings. Eagle claws and an over-sized pronged tail salvaged from a discarded devil, are other evidences of the catholicity of sculptor Lawrence's concept. But however synthetic the animal's anatomy, here is a dragon to whom a damsel comfortably could entrust her fate.

The *Pan* and several rather Gothic female figures, all probably the work of William Robb, are typical of the best circus carvings of the period. About two-thirds life size, these single figures were placed at the four ends of the animal wagons, one on each side of the center doors. Of white wood or pine, they were covered with gesso, gold leaf and paint, of which time and neglect have left few traces. Today they have an oddly other-world air, the *Pan* in particular suggesting the sort of garden sculpture which occasionally appears at the far end of a leafy alley. The *Medieval Lady*, with her stern, grave face and gracefully clinging garments, would seem more at

United States circus wagon made by the Bode Works of Cincinnati, about 1875. Ringling Brothers Collection. Drawing by Frank Keane.



home at The Cloisters than riding behind a blaring calliope.

Merry-go-rounds and their music were as much a part of the late nineteenth century circus as the side-shows, and the carrousel animals have also in some cases been carved *con amore*. The Index of American Design located and caused to have drawn in all their fine colors such lovely creatures as the little white hunter with a brace of partridges, executed by Charles Louff at Riverside, Rhode Island, in 1880, reproduced on the cover. Many of these indoor merry-go-round menageries have been spared the harsh fate which befell abandoned wagons, left to rot on city lots. Louff's pony, in all its pristine freshness of gold, green, dove-gray, orange and dazzling white, has been drawn by Henry Murphy of the Rhode Island WPA Art Project against a background of cerulean blue.

There will always be a circus, even when there is little bread. Neither the Battle of Britain nor the Siege of Moscow stopped the English and Russian shows. The French, the world's greatest circomanes, must have their beloved little perennial shows, each with its amiable, swallow-tailed Auguste. French artists

have done much to keep the circus warm in the hearts of the public; and a wise government, in 1923, elected to the Academy the great Fratellini brothers, cream of the Italian clowning profession.

The current, excellent version of "the greatest show on earth" offers several lessons in suggestion, since it attempts a return to the simpler, less sophisticated circus of the turn of the century. There is, alas, only one wagon such as those which we have described here, and on that unique relic the corner figures are sadly submerged by heavy coats of unbecoming silver paint. The mammoth Liberty bandwagon of Bill Yeske who has superseded Sebastian and Company as official wagon builder, while doubtless stout enough to contain Gargantua, is hardly an item for which collectors will yearn. But if the circus of 1943 lacks the spirit of an earlier, lighter day it has done much to redeem itself by reverting from stream-lining and blue sawdust to its traditional pomp and circumstance which, Norman Bel Geddes to the contrary, no circus, however handsome, is truly a circus without.

LEFT: Monkey from a wagon made about 1880 by the Sebastian Wagon Company, New York City, for Barnum & Bailey. Collection of William Warren, Litchfield, Conn. Drawing by John Matulis. According to George Lawrence, carver, this piece was redone from a Queen of Sheba figure at the reconstruction department of Barnum & Bailey at Bridgeport, Conn. CENTER: Painted pine circus wagon figure of a piping Pan made by the Sebastian Wagon Company for Barnum & Bailey. Collection of Mrs. Susan B. Whitney, Hamden, Conn. Drawing by John Collins. RIGHT: One of a series of circus wagon figures of medieval women, probably by Samuel Robb of New York City. In pine or white wood originally covered with gold leaf. Collection of William Warren. Matulis drawing.





Carrousel horses. Late 19th century. Drawn for the *Index of American Design* by (LEFT) Albert Ryder and (RIGHT) John Kelleher.

The Golden Age of Chivalry. Designed by George Lawrence and made by the Sebastian Wagon Company for Barnum & Bailey, 1887-89. Collection of Albert Garganigo, Museum of Antique Autos, Princeton, Mass. Drawn for *Index of American Design* by Howard Weld.





The Voyage of Life. Engraving by JAMES SMILLIE after the painting by THOMAS COLE. New York Public Library.

THE AMATEUR YARDSTICK

BY JAMES THOMAS FLEXNER

WHEN A FINE ARTS movement is really in key with its time, it has a profound influence on the work of contemporary amateur painters. Indeed, it would be possible to evaluate the popularity of schools or pictures by determining how widely and by whom they had been copied or adapted. Mere clap-trap paintings, appealing to the lower elements of taste, have produced mere clap-trap copies that look like cheap, garishly colored chromos. Conversely, those paintings which have attracted more sensitive minds reappear in brilliant adaptations, revealing that the spirit and subject matter of the originals have been used as a springboard for the imagination by amateur artists of real ability.

In drawing our conclusions, of course, we must remember that in order to be used by amateurs, pictures must be made available to them. Until the middle of the nineteenth century public collections hardly existed, and since the amateurs worked everywhere, we can expect to find few adaptations from paintings that were not reproduced in prints. On the other hand, print-making itself was likely to follow the curve of popularity; if there was demand for a picture, it would be reproduced.

Another reservation that must be made is that two pictures, one by a professional and one by an amateur, may be quite similar without being linked by any direct influence; they may have sprung up independently from a similar environment. But this in itself would be significant, since a fine artist, who was working in the same vein as amateurs who had never heard of him, must have been closely allied to the taste of the people.

American painting of the eighteenth century was largely limited to portraits of the upper classes done with as much European style and mannerism as the artists could manage. Even simple artisan painters such as Badger were forced by

the necessities of competition to imitate this hopefully elegant idiom. We should not expect such pictures, which were only partially keyed in with the simple verities of the American environment, to mean much to the humble amateur painters, and that is the case. Although many eighteenth century portraits were engraved, few amateur adaptations exist of the work of Feke or Blackburn or Copley. This cannot be explained by the difficulty of the technique, since difficulty never bothered amateurs, if indeed they were conscious of it.

When Benjamin West began painting pictures that purported to show great events in contemporary history, he struck the same popular vein that was later to make a fortune for the editors of LIFE magazine. His historical paintings, and those of his pupils, were widely used by the amateurs. Many a collection contains a crude rendering of West's *Death of Wolfe* (usually attributed to West), or one of Trumbull's battle scenes. Indeed, West's *William Penn's Treaty With the Indians* was so great an inspiration to America's greatest amateur painter, Edward Hicks, that he used it again and again in brilliant adaptations.

It is remarkable that we do not see more amateur adaptations of West's religious paintings, since his innumerable vast canvases illustrating the Bible were so popular that the streets outside the rooms in which they were shown were blocked by eager crowds; the importation of *Christ Rejected* to Philadelphia created a major cultural sensation. Although the pictures were engraved, the amateurs by and large passed them by. This is only partially explained by the prejudice in America against religious art; Hicks, for example, did many religious paintings, but none of them owe anything to West. And the scriptural canvases of other amateur artists were less likely to be based on West than the woodcuts in some old Bible.



Voyage of Life. Pastel by E. K. HOUGH. Coll. of the author.

We can only conclude that, despite their notoriety, West's religious canvases did not appeal as deeply to the artistic instincts of the people as his historical paintings. And in this the people were undoubtedly right. The products of his old age, West's Biblical pictures were windy, over-elaborate, more rhetorical than profoundly felt. The amateurs, who had above all else a deep sincerity, felt the lack of fire in West's mystical visions, but recognized the down-to-earth reality of his historical scenes.

The very existence of religious painting in America, where it had been banned so long by the Puritans, revealed the great change in cultural weather brought about by the romantic movement. Nicely reasoned interpretations of the scripture gave way to appeals to live the good life, based more on sentiment than logic, while the roar of damnation sank into a vague mystical aspiring, akin to sweet music in a dream. The order of the day was pantheism, the worship of God in nature.

The great popular interpreter of the new religion was the English poet, Wordsworth; he found a powerful disciple in the American painter, Thomas Cole, who was the leader of our first group of landscapists, the Hudson River School. A study of the usually accepted sources will reveal that this school, more closely allied to the tastes of its time than any that preceded it, was the most popular fine arts movement America ever enjoyed. Our new yardstick, that of amateur adaptation, gives the same answer.

The technique, the approach, the sentiments, and the subject matter of the Hudson River School and its offshoots are echoed over and over again in the amateur painting of the period. We find the same passionately literal rendering of American landscape inspired by a combination of pantheism and patriotism, which was the first mode of the landscape painters. As the professional artists widened their canvases and sought to heighten their effects with the introduction of

melodramatic elements—a beetling cliff or a stormy sunset—the amateurs followed. When the professionals crossed the ocean and began painting European views, with hoary castles on the craggy cliffs of the old world, the amateurs, not the least bothered by never having been away from home, mingled the Hudson River and the Rhine, adding their own imaginative touches to the castles. The professional painters went west, and many a young lady, sitting in the window of a Connecticut farmhouse, sketched on her canvas a log cabin, that American symbol, with all the fire of an Italian painter depicting the nativity. Imagination carried the amateur painters wherever the feet of their professional colleagues had trod.

Eventually Cole raised his eyes above the landscapes of the real world. Confusing poetry and painting, he created moral epics in which the melodramatic symbols of a romantic age were crashed together to produce—or so he hoped—an imitation of the harmony of the spheres. A single canvas no longer sufficed to tell his story; it was just one canto in an epic.

As he became less accurate, more sentimental and high-flown, as the ruins came down from the hills and occupied the foreground of his pictures, Cole left behind him the more sophisticated taste of his period. Critics who had praised his portraits of actual scenes here and abroad, tried to hamstring his beloved high horse, but the painter, complaining bitterly of a mean environment, continued on his way. And, very significantly, he carried the gifted amateurs with him. Ruins abound in the best home-made pictures of the period; the grandly awful is sought, and is sometimes found. Moral sentiment joins hands with sermonizing in many a painting that once hung on farmhouse walls. We are led to wonder whether Cole did not express the taste of his period better than the critics and connoisseurs who objected to his change in style.

Recently two adaptations of Cole's painted epics have come into the writer's hands. They represent the opposite polls of



THOMAS COLE: *The Course of Empire — Desolation*, oil in the collection of the New York Historical Society.

amateur imitation: one is a close copy containing, however, highly significant variations; the other is an altogether different composition expressing in similar idiom the sentiment of a famous Cole painting. Detailed comparison between these pictures and their models may give us some insight into the nature of amateur adaptations.

During the 1840's, Cole painted a series of four allegorical canvases, *The Voyage of Life*, which carried man from birth to the grave. In the first picture a boat, bearing "a laughing infant" and guided by "an angelic form", emerges from a cave that symbolizes man's dark earthly origin, and floats into a restricted landscape which indicates the narrow experience of childhood. The next canvas, *Youth*, is the one with which we are particularly concerned. The stream here flows through a wide landscape, and the infant, now on the verge of manhood, has just taken over the helm of the boat from his guardian angel, who is watching from the bank. "The scenery of the picture . . .," Cole wrote, "figures forth the romantic beauty of youthful imaginings, when the mind elevates the Mean and Common into the Magnificent, before experience teaches what is the Real. The gorgeous cloud-built palace, whose glorious domes seem yet but half revealed to the eye, is emblematic of the day-dreams of youth, its aspirations after glory and fame." An engraving from this picture by James Smillie was distributed by the Art Union early in 1850, and a recutting of the plate was published by Appleton & Co. in 1854.

The amateur adaptation, a little larger than the print on which it is clearly based, is a pastel done in black and white chalk. Signed E. K. Hough, it bears the title *The Voyage of Life*, and was found at Windsor, Vermont, in a Millerite household.

Hough has completely altered the feeling of his model. Cole, who was to become gloomy in the last two canvases of his series—*Manhood* and *Age*—has rendered *Youth* in an altogether cheerful manner; "the world," he wrote in describing the picture, "spreads out before us a wide paradise." Hough's composition, however, is neither cheerful nor light. In his vision the landscape through which man passes is dark, mysterious, and forbidding, full of threatening shapes out of the phantasmagoria of dreams.

Most conspicuous is the way Hough has darkened the sky to change the prospect from a wide and sunny one to something cramped and lowering. Cole's mountains in the center of the picture are craggy but possible in nature; Hough has exaggerated their peculiarity until they become monstrous, terrifying. An extreme over-emphasis of detail, particularly in the rank plants in the foreground, weakens the general unity of Hough's composition, but adds to the mystical terror which the picture invokes; even in its most casual manifestations, nature is stronger than man. And the youth in the boat, who in Cole's picture is beautiful, and stands in an attitude of rapt hope, has been changed by Hough into an old man, whose expression is closer to fear. The figurehead of Cole's boat is kept small and holds her hour-glass up hopefully; Hough has dropped the arms and enlarged both body and wings until we have a potent fate pulling man irresistibly along.

Regarding the cloud-built dome as an inflated vision of youth, Cole very carefully had the river go off to one side, passing the palace by, and incidentally carrying his characters into the allegorical landscapes of the other two canvases in the series. Hough, however, clearly interprets the dome as heaven, and thus makes the river on which man is embarked reach the vision in the end. In order to do this, he had to show the water running up hill, but such a small matter never bothered an amateur in the throes of inspiration.

Cole's picture, as one of four, was aimed not at expressing all of life but only the experiences of early manhood. The engravings after the different canvases of the series were distributed by the Art Union in different years. That Hough made use of only the one under discussion is indicated by his dropping from the title of the engraving the subheading *Youth*, calling his picture simply *The Voyage of Life*. Unlike Cole, he had to express his whole philosophy in a single picture, as we have seen, and he did not hesitate to modify his composition to fit in with this need.

Our comparison between the pictures is admittedly a personal interpretation; the reader, by studying the illustrations, may make his own judgment. But the significant fact remains—and it is typical of adaptations by gifted amateurs—that even in a relatively close copy the humble artist has not imitated slav-

ishly, but passed the subject matter of his original through his own consciousness, producing an independent work of art, different from the model in conception and feeling. Although a skeptic may argue that some of the changes were dictated by lack of technique, this can only explain a small proportion of them, as Hough was in his own way extremely skillful. The copyist clearly altered the original to suit his own philosophy and esthetic vision.

Cole created another painted epic even more ambitious than *The Voyage of Life*; in a series of five pictures, entitled *The Course of Empire*, he carried a mighty city from its birth in the pastoral state, through glory, destruction by its foes, to a final wilderness of ruins. The last canvas, *Desolation*, seems to have been the inspiration for our second amateur picture, an unsigned black and white pastel found by the writer in New Haven.

Cole's painting shows the ruins of noble classic buildings standing under a waning sun on two sides of a tranquil body of water which mirrors their decaying grandeur. Man's struggle for power, for riches, for beauty is over, but defeat has brought its own melancholy glory. Cole himself described the picture as "a sunset, . . . the city a desolate ruin—columns standing isolated amid the encroaching waters—ruined temples, broken bridges, fountains, sarcophagi, etc.—no human figure—a solitary bird perhaps; a calm and silent effect. The picture must be a funeral knell of departed greatness."

The anonymous amateur artist has used Cole's symbolism to produce an entirely different picture. Again the sun sets over classic ruins grouped around a river or canal; but the composition has been simplified, the many contrasting passages greatly reduced in number. And a device is added which Cole did not use, but which is completely in his spirit: a savage sit-

ting on a broken column and meditating on the mutability of human glory. Perhaps the amateur regards his subject somewhat less calmly than Cole. Where the mature painter, already a little world-weary, allows himself to enjoy the peace that comes when all passion is spent, the amateur expresses in the melodrama of his sunset and the violence of his contrasts a younger reaction to the phenomenon of death and decay.

Since a comparison of the details in the two works fails to give any indications of direct copying (except conceivably in the central foreground), it is possible that the pictures were produced entirely independently, rising side by side out of an identical environment. However, there are so many similarities of conception that this is unlikely. When we remember that *The Course of Empire* was widely known and admired in its own day, it seems more probable that the amateur artist was inspired by a view of Cole's *Desolation*—or perhaps even by reading a description of it—to attempt a rendition of the same subject.

This brief essay gives but an inadequate hint of the results that might be achieved by a systematic comparison of American fine arts painting with the so-called "primitive." As this writer argued before, the present tendency to regard the two fields as entirely independent—even opposite in motivation—has retarded scholarship in both. Certainly we would know more about the relation of fine artists to their times if we studied their relation to amateur and artisan painters, particularly since almost every American fine artist started his career in the more humble ranks. And we cannot expect to have any intelligent understanding of the so-called "primitives" unless we study the sources from which their art sprang, so that we may determine how far they were derivative and in what way original; and thus, perhaps, get a little insight into the workings of their creative faculties.



Unknown artist, *Desolation*, pastel. Collection of the author.



ALFRED STIEGLITZ: *Grasses—morning, Lake George, 1927. Museum of Modern Art. Only through photography could this transient phenomenon be held in its exact detail. A beautiful image, to Stieglitz, is the vehicle for profound emotion. As the eye travels from the sharp bright grasses in the foreground through the drop-laden darkness to the glimmer above, delighting in the pattern of sparkling lights as it delights in the abstract pattern of stars at night, the imagination releases in the beholder those emotions that usually come only from direct contact with nature itself.*

FOUR PHOTOGRAPHS

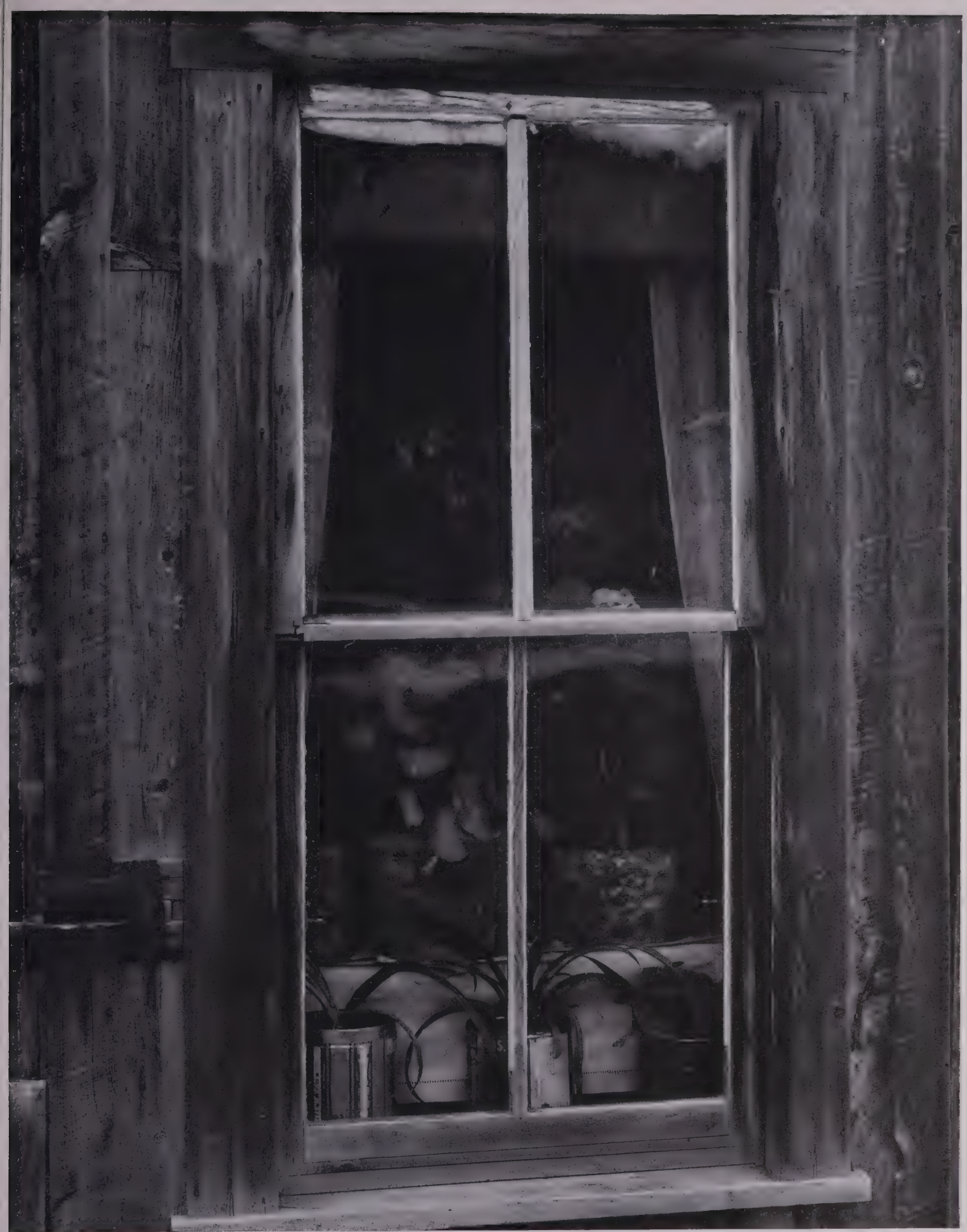
BY NANCY NEWHALL

Let us say that a good photograph must have these qualities:

1. It must be *photographic*; it must achieve results impossible in other mediums. If a photograph suggests painting or etching, its maker is unequal to seeing with the swift exactitude and power of a photographer.
2. It should bear the imprint of the photographer's *individuality* so unmistakably that to anyone who knows his work a signature is superfluous.
3. It must have an *inner life* which is not exhausted by years of looking. This is the acid test of a photograph; thousands are made every day which cannot survive a second glance.

To Strand and Stieglitz the camera is as intimate, controlled, and fluid as a musical instrument. The final print is completely envisaged before the shutter clicks. Helen Levitt and Weegee (Arthur Fellig) represent a quite different approach. Weegee, being a press photographer, must snatch the crucial instant under whatever conditions he finds it. Accident necessarily plays a part in his work, but it is due to his imagination and sympathy for people that we have a photograph so extraordinary as the one reproduced here.

Great photography is perhaps most easily described as visual poetry. To us, in our time, it expresses what we feel with a precision that cannot be translated into words. Look at these four photographs a long time. Then look at them again, and again.



PAUL STRAND: *Window, Ghost Town, New Mexico, 1932*. Museum of Modern Art. Strand's feeling for texture has never been surpassed. The nostalgic, lyric quality of this photograph is partly due to the velvet of the weathered wood and the lucid shimmer of the window.



HELEN LEVITT: *Children playing with a broken mirror, New York, 1940. Museum of Modern Art. Helen Levitt's use of accident is subtle and deliberate. To her the camera is an instrument of revelation which she uses with an uncanny, poetic sense. In this photograph she achieves a rich, complex counterpoint with the introduction of such figures as the enigmatic walking woman.*



WEEJEE: *Tenement Fire, Brooklyn, 1939*. Collection of the artist. Weejee writes, "A mother and daughter are looking up as the mother's sister and son are burning to death. What can I do . . . My job is to take pictures . . . and I cried myself when I made this shot."

PHOTOGRAPHY IN PRINT

A Selected List of Recent Books

American Exodus, Dorothea Lange (and Paul S. Taylor). Reynal Hitchcock.

American Photographs, Walter Evans. Museum of Modern Art.

California and the West, Edward Weston (and Charis Weston). Duell, Sloan & Pearce.

Changing New York, Berenice Abbott. Dutton.

Death in the Making—The Spanish Loyalist War, Robert Capa. Covici Friede.

Land of the Free (Farm Security Administration Photographs), Archibald MacLeish. Harcourt, Brace.

Martha Graham, Barbara Morgan. Duell, Sloan & Pearce.

North of the Danube, Margaret Bourke-White (and Erskine Caldwell). Duell, Sloan & Pearce.

Photographs, Edward Weston (and Merle Armitage). E. Weyhe.

Portfolio of Twenty Photographs of Mexico, Paul Strand. Hand Gravure.

The Road To Victory, Government Photographers; Direction, Steichen; Captions, Sanburg; Installation, Bayer. Museum of Modern Art.

Say, Is This The U. S. A.? Margaret Bourke-White (and Erskine Caldwell). Duell, Sloan & Pearce.

Shooting the Russian War, Margaret Bourke-White. Simon Shuster.

Siege (Poland), Julien Bryan. Doubleday Doran.

Sierra Nevada, Ansel Adams. Privately printed for the Sierra Club.

You Have Seen Their Faces, Margaret Bourke-White (and Erskine Caldwell). Viking Press.



MATHER BROWN: Thomas Jefferson. Painted in London in 1786 for John Adams. Lent by Mr. Charles Francis Adams for the Thomas Jefferson Bicentennial Exhibition at the National Gallery of Art in Washington, D. C., April 13 to May 15, 1943.

"Jefferson," said Edmund Randolph, as quoted in Marie Kimball's new book *The Road to Glory*, "panted after the fine arts, and discovered a taste in them not easily satisfied with such scanty means as existed in a colony." He owned two fine violins, one Cremona, and played three hours a day down to the Revolution, even continuing, after breaking his right wrist, until his election to the Presidency. He owned a great library of the finest music through Haydn, of books on architecture, sculpture and painting. He collected original works of the old masters and gave commissions to the greatest of living artists in France and in his own country. He brought Houdon to America, created for Latrobe the post of Surveyor of Public Buildings of the United States, assisted and encouraged Trumbull, Bulfinch, Robert Mills, and many others of his countrymen to practise the arts. He wrote the programs for the competitions for designs of the Capitol and the President's House, as well as the first building regulations of the City of Washington, with esthetic provisions far in advance of their day. He designed the Virginia Capitol, the great houses of the Piedmont such as Monticello, Edgehill, Farmington, Edgemont, and Barboursville, and in the University of Virginia he designed a supreme masterpiece.

VIEWPOINTS: AN ENTHUSIAST ON THE ARTS

BY THOMAS JEFFERSON (EDITED BY FISKE KIMBALL)

"I AM AN ENTHUSIAST on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise."

"Were I to proceed to tell you how much I enjoy (in France) their architecture, sculpture, painting, music, I should want words. The last of them particularly" . . . "the favorite passion of my soul" . . . "is an enjoyment, the deprivation of which with us, cannot be calculated. I am almost ready to say, it is the only thing which from my heart I envy them, and which, in spite of the Decalogue, I do covet."

"Architecture (is) worth great attention. As we double our numbers every twenty years, we must double our houses. Besides, we build of such perishable materials, that one half of our houses must be rebuilt in every space of twenty years, so that in that time, houses are to be built for three-fourths of our inhabitants. It is, then, among the most important arts."

"How is a taste for this beautiful art to be formed in our countrymen unless we avail ourselves of every occasion when public buildings are to be erected, of presenting to them models for their study and imitation?"

"Buildings are often erected, by individuals, of considerable expense. To give these symmetry and taste, would not increase their cost. It would only change the arrangement of the materials, the form and combination of the members. This would

often cost less than the burden of barbarous ornaments with which these buildings are sometimes charged."

"Here I am, Madam, gazing whole hours at the *Maison Quarrée*, like a lover at his mistress. The stocking weavers and silk spinners around it consider me a hypochondriac Englishman, about to write with a pistol the last chapter of his history. This is the second time I have been in love since I left Paris. The first was with a Diana at the Château de Laye-Epinaye in Beaujolois, a delicious morsel of sculpture, by M. A. Slodtz. This, you will say, was in rule, to fall in love with a female beauty; but with a house! It is out of all precedent. No, it is not without a precedent in my own history. While in Paris, Madam, I was violently smitten with the Hôtel de Salm, and used to go to the Tuileries almost daily, to look at it. The *loueuse des chaises*, inattentive to my passion, never had the complaisance to place a chair there, so that, sitting on the parapet, and twisting my neck round to see the object of my admiration, I generally left it with a *torti-colli* . . ."

"From Lyons to Nismes I have been nourished with the remains of Roman grandeur. I am immersed in antiquities from morning to night. For me, the city of Rome is actually existing in all the splendor of its empire."

"Of the merits of the (portraits of myself) I am not a judge, there being nothing to which a man is so incompetent a judge as his own likeness. He can see himself only by reflection, and that of necessity full-face or nearly so." "This is a case where the precept of 'know thyself' does not apply."

PIETER BRUEGEL THE ELDER:
The Wedding Dance, oil on
 panel, 47 x 62 inches, 1566.
 Collection of the Detroit In-
 stitute of Arts. BELOW: Head
 of the central dancing figure
 enlarged 10 times to show
 the 150-line halftone screen
 (150 dots per inch). See fol-
 lowing pages for other en-
 largements and a cross-sec-
 tion diagram of a halftone.



A CONSUMER'S GUIDE TO COLOR PRINTS

BY THOMAS M. FOLDS

IN THE SPACE of a few years, skillful promotion has made canned art, along with canned music and other esthetic by-products of mass production, an important source of cultural nourishment for millions of Americans. The color reproduction is acceptable, because it is dirt cheap and because it can be bought over the counter like any other kind of popular merchandise. Moreover, it looks enough like a genuine "hand-painted" picture to fool the eye—provided, that is, one doesn't look too closely, and most people who buy reproductions don't. Checking the *accuracy* of a color print, at any rate, is out of the question so far as the average consumer is concerned, since the original painting may be several thousand miles away, hanging in a private collection, or hidden in the basement storeroom of a dealer's gallery.

Given a credulous public, then, and favored by an uncritical press, publishers and dealers alike have been free to set their own pace and, more significantly, their own standards. As recently as ten years ago the bulk of our reproductions came from London, Paris, Berlin, Munich, Brussels, and Vienna, whose workshops boasted the most skilled craftsmen and the most advanced techniques in the world. In this country the first large scale experiment in color printing was launched in November, 1936, with the appearance of *LIFE* magazine, whose opening issue publicized the work of John Steuart Curry. For the first time American painters began to enjoy the privilege of speaking to a nationwide audience. To most critics, artists, art teachers and museum curators *LIFE* reproductions undoubtedly looked cheap and shoddy, but to millions of other subscribers they proved palatable enough to justify the experiment. Publishers, moreover, could now look forward to an increasingly art-conscious public. By 1938 the stage was set for a veritable orgy in color printing. A few conscientious publishers, to be sure, aimed at high standards, borrowed topnotch craftsmen from European

plants, and concentrated on making faithful reproductions of American paintings. But these were the exception: most publishers preferred to sacrifice quality to quantity. Concealing the inferiority of its products behind a thick smoke screen of the usual advertising superlatives, Big Business palmed off thousands of mediocre prints to individuals, schools, libraries, and colleges. By 1939 large reproductions were selling at bargain basement prices, and books of smaller prints were edging in among the best-sellers of the day. Quantitatively speaking, American publishers had been playing for high stakes, and at the time of our declaration of war they were winning hands down.

Unfortunately for art education, not even the European reproductions are all grade A—those that flooded this country during the tourist boom of the 'twenties and thirties' and which today still form the backbone of most teaching material. For every good European reproduction there are at least a hundred bad ones. Of six prints made by European companies of Cézanne's *Blue Vase*, for example, only one, a collotype facsimile published over ten years ago by the Piper firm in Munich, is close enough to the original painting in hue, color intensity, value and paint texture for use in art teaching. Another collotype, issued by the Paris firm of Braun and Company, ranks next in accuracy, but alongside the original even this relatively expensive print reveals such major distortions of color and value as to be clearly visible from a distance of ten feet. As we might expect, the Piper edition was limited to a few hundred copies, whereas the cheaper varieties ran into the thousands; and these were the ones which found their way into the collections of most schools and colleges.

Some kind of consumer's research seems in order. For though photo-mechanical improvements developed in military secrecy may guarantee us more reliable reproductions after the war, we must continue to reckon with prints now on the market and

with those we have already accumulated. It would be wise, therefore, to analyze the basic problems involved in color reproduction and to acquaint ourselves with the limitations of various processes now in use.

Accuracy in color printing is limited at the outset by the character and the medium of the picture to be reproduced, for some paintings are more photogenic than others. Modern pictures painted by the "direct" method, for example, generally reproduce better than the Old Masters, because the under-painting and overglazing employed by most 15th, 16th, and 17th century artists achieved color and light effects extremely difficult to imitate with printer's inks. Vermeer's elusive tonal structure, for example, is a headache to any color engraver. Also, pigments built up in relief, whether in old or contemporary paintings, present another obstacle, since all the photographer can do is to create an *illusion* of their three-dimensional character—perhaps the main reason why color prints of drawings and water colors, such as the Albertina facsimiles, are often more satisfactory than those of oil or tempera paintings. (A solution to this problem is offered by the technique of silk screen printing, which as we shall see, employs actual pigments rather than inks.) The size of the original may in itself be an obstacle: large pictures, particularly those painted with tiny strokes close together, automatically lose clarity of detail when they are squeezed down even to ordinary easel dimensions. This point is demonstrated clearly in Raymond and Raymond's fine collotype of the Seurat *Grande Jatte* in Chicago, which sacrifices crispness because it merges many of the pointillist dots so easily distinguishable in the original.

Needless to say, extraordinary skill and careful workmanship are also essential to good color engraving and printing. If the craftsman is hurried, if he has no control over the final printing operation, and if the quality of the paper is below par, or the inks are not correct in color, his best efforts are wasted. Certain reproductions issued by Living American Art—Adolf Dehn's *Haystacks* is one example—offer a good illustration of these points. Though the plates were prepared by the eminent Viennese craftsman Ernest Jaffé, later editions turned up with bad color flaws in them because the paper company suddenly changed the chemical formula of its stock to comply with certain government regulations, a decision made without the consultation of either Mr. Jaffé or the publisher.

But the most important factor in color reproduction is the process employed. Each has its own character, its own advantages, its own shortcomings. And although it is not necessary for us to know all the complicated steps of the various processes, some understanding of their basic procedures is helpful in

choosing good prints. The notes which follow, therefore, contain only such technical explanations as may serve to define the characteristics of each process.

COMPARATIVE NOTES ON VARIOUS PROCESSES

No process responsible for good color reproductions on the market today is completely mechanical. Even in photo-engraving processes it is often necessary for craftsmen to make color analyses and hand-painted sketches of the original painting before preparing the color-separation negatives. (Mr. Jaffé spent over a week developing studies of Ryder's *Toilers of the Sea*, which he later reproduced in collotype.) Moreover, all such processes require manual corrections on the negatives or plates, calling for exceptional skill and color sensitivity on the part of the craftsman. When perfected masking, ink testing, and other mechanical devices supersede these costly and uncertain manual methods, we can look for lower retail prices in all types of reproductions and for greater fidelity as well.

Processes we are concerned with here can be divided into two main groups. First of these includes all photo-engraving techniques, which in turn may be subdivided into: (1) *relief* processes, which use the raised portions of the plate to transfer the ink directly to paper; (2) *intaglio*, in which the paper is forced by pressure to pick up the ink from depressions in the plate; and (3) *planographic*, in which the entire surface of the plate is flat, depending upon wet areas to repel the greasy ink. The second of our two main groups includes the stencil processes, such as pouchoir and silk screen, which are primarily manual methods, relying for their accuracy almost entirely on the judgment and skill of trained craftsmen.

Roughly speaking, all photo-engraving processes have the following steps in common:

- (1) A series of photographs is made from the original painting, each through a different filter, which absorbs all rays emanating from its corresponding color in the painting and defines their patterns on the negative.
- (2) Each color-separation negative is printed, making a positive on a sensitized plate.
- (3) Each plate is treated chemically so that only toned areas photographed from the original will take up the ink.
- (4) When each plate has been inked with its proper color, its image is transferred directly to paper, or, in offset lithography and aquatone, indirectly by means of a rubber cylinder.
- (5) The separate colors are printed one over another (in four-color processes the yellow plate usually prints first, then the red, then blue, then black).

Fig. 1. How an area about the size of a pinhead in a four-color halftone reproduction appears under the microscope. Black, red, blue, and yellow dots in the color print show up here as black, dark gray, light gray, and off-white.

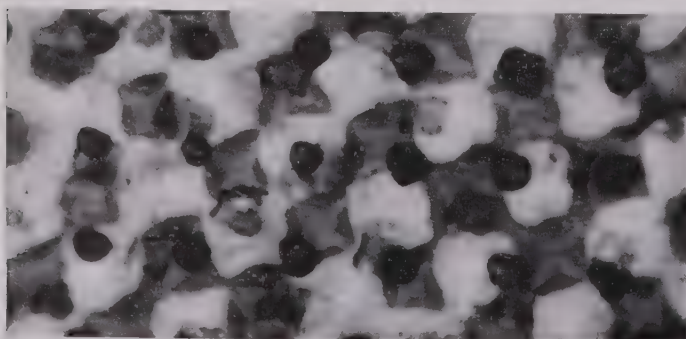


Fig. 2. A collotype print under the same lens reveals startling differences in surface markings. Here the natural grain of the gelatin plate carries the ink, in contrast to the mechanical pattern etched on the copper plate of the halftone.

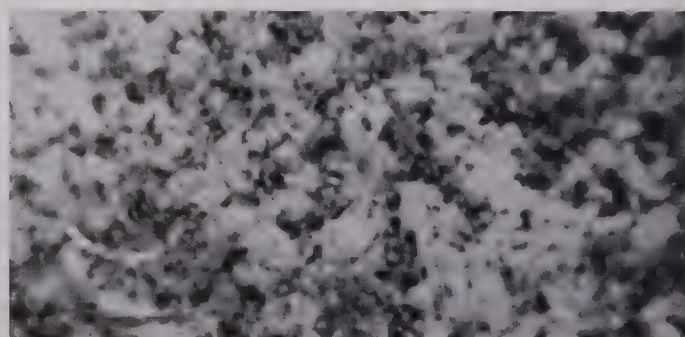




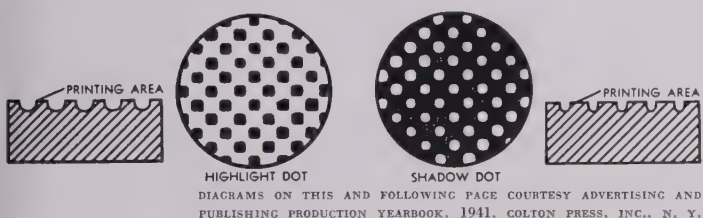
Fig. 3. The turning planes and cast shadows of a Cézanne apple enlarged about sixteen diameters from a four-color halftone reproduction. Compare with collotype enlargement.



Fig. 4. Same area of the apple in a collotype reproduction photographed through the same lens. The surface of the gelatin plate simulates more closely that of the original painting.

Photo-engraving processes discussed below, except for collotype, use a halftone screen to break up the continuous tones of the original painting into formations of tiny dots. The screen is usually placed in front of the negative, but in color gravure it is placed over the sensitive printing plate. The dots, when printed on the color plate and treated chemically, do the actual printing; and we can easily see the sort of impressions they make by examining magazine reproductions through a magnifying glass. (Figs. 1 & 3.) The darker the tone, the closer the dots cluster together. In a dark brown area, for example, blue, red, and black dots will touch or partially overlap one another, almost blotting out the white paper and the yellow dots underneath; whereas in lighter browns the white paper and the yellow dots will be more prominent.

FOUR-COLOR HALFTONE (LETTERPRESS)



This is the process responsible for the majority of color prints we commonly see in newspapers, magazines, direct mail advertising, postcards, and books. Essentially it is a method suited to mass production because of the long life of the copper plates, which are durable enough to run off many thousands of prints. In magazines with huge circulations, such as *LIFE*, even longer runs up to 4,000,000 are possible if sets of electrotype plates are made from the copper originals.

Ordinarily, four-color halftone proves most effective when it reproduces strong, clearly defined colors, such as those in certain primitives and in paintings by Van Gogh or Léger, or clearly contrasted light and shade patterns with limited color changes, as exemplified by the small print of Daumier's *On a Bridge at Night*, published by the Phillips Memorial Gallery. Unfortunately the relatively coarse screen used in this process eliminates many delicate tonal transitions; and the direct impression made on paper by the copper dots, which are etched in relief, creates a mechanical quality in the reproduction. The paper used for letterpress work should have a high gloss, which is not only hard on the eyes but which fails to duplicate the rough, dull surface of many oils, water colors, and temperas.

But the major flaws in most letterpress printing are by no means inherent in the process itself. Poor selection of colors, improper inking, use of inferior paper stock, and generally

hasty and careless printing are chiefly to blame. We might consider, for example, the different versions of Grant Wood's *Daughters of Revolution*, all printed from plates prepared by the same engraving company but issued by different publishers. Of them all, the one which appeared in *LIFE* on January 18, 1943, is easily the worst; for like most other reproductions in this magazine, its tones are badly distorted, its colors are too reddish, and some of its hues are taken from the wrong side of the color circle—the unforgivable sin in color printing. *LIFE*'s paper has too low a gloss to give colored inks their proper depth and brilliance; moreover, it is tinted, giving all the colors a slightly reddish cast.

But the most obvious inaccuracies result from this magazine's practice, in the interests of speed and economy, of running off several different reproductions on the press at once in the same four inks (plates for each reproduction should be printed separately with carefully chosen inks). We can find evidence of the same mass production methods in another version of this picture in Peyton Boswell's book, *Modern Painting in America*. Although the advance publicity folder contained a carefully proofed, singly printed reproduction on a high-glossed white stock, the one which appeared in the book itself looked as if it had been soaked in a brown wash. For better prints of the Grant Wood we must turn to *THE ART NEWS* (July, 1941), *FORTUNE* (December, 1938), and the Museum of Modern Art's portfolio, *"Art in Our Time."* Yet even these show marked variations: for although the latter two reproductions were printed from the same set of plates, the background of the *FORTUNE* print is noticeably darker and redder.

Still more surprising are the color differences between two editions of another picture, Cézanne's *The House of Père Lacroix*, both published in *THE ART NEWS*. The first of these, issued several years ago, had a cool green color scheme; whereas the more recent version (May, 1942) was dominated by heavy browns and warm reds—so far as color is concerned, an utterly different picture. Good plates, in other words, do not guarantee accuracy in reproduction, for much depends on the paper, the inks, and the method of printing.

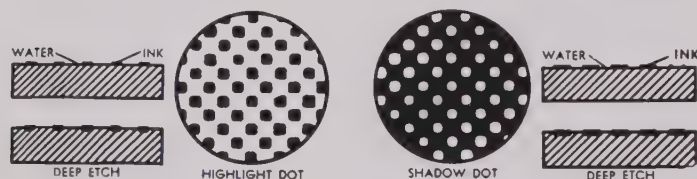
It might be worth mentioning at this point that many newspapers, magazines and books often crop their color prints in order to "bleed" them off the page. ("Bleeding" is a printer's term for running pictures off the edge of a page, a method of layout which automatically demands that one-eighth of an inch of the "bled" side of the picture be sacrificed to allow for inaccuracies in trimming the page to its final size.) The second Cézanne discussed above, for instance, lost a good half inch along its top and right side in order to fit the shrunken page size of *THE ART NEWS*' changed format. But even prints which are not "bled" occasionally suffer the same kind of mutilation:

one example is Léger's *The City* (published in the second October, 1942, issue), three sides of which, including the artist's signature, have been nibbled away. Number One Nibbler of them all, however, is *LIFE*, whose Procrustean methods were discussed four years ago in the *MAGAZINE OF ART* (January, 1940).

With the art books it is much the same story: few of their reproductions are reliable. Those in the Hyperion books are among the worst; and the recent Crown Art publications on Bellows and Homer carry such atrocious prints that they should rate as collectors' items. The batting average of the Phaidon Press is higher, though not so high as some reviewers lead us to think: the Manets in the volume on the impressionists, to select one example, altogether falsify hues in many important areas, and the recent Phaidon prints on Vermeer and Hals are no better than those in the Hyperion series. Another book which fails to live up to its reputation is Thomas Craven's "A Treasury of Art Masterpieces", which sold over a quarter of a million copies and became a sort of Bible in many classrooms. Certainly no one will quarrel with the publishers' contention that this handsome volume packs between its covers a fat collection of color prints for the modest price of ten dollars, but unfortunately many of them bear little resemblance in color to the actual paintings. One of the most unpleasant reproductions is that of Detroit's *Wedding Dance* by Pieter Bruegel, which destroys all the tone and color relationships of the original. Just as inaccurate is the Seurat, in which large blue areas, such as the waistcoat and skirt of the woman in the right foreground, turn up as a golden oak brown.

We should not overlook, incidentally, the Seeman prints, many of which were distributed to schools and colleges during the past ten years in the Carnegie Art Sets. These are, as a rule, no more reliable than other halftone reproductions published in magazines and books.

OFFSET LITHOGRAPHY



This process is the chief rival of letterpress in the field of mass production. Two important facts to remember about offset lithography are: first, that it is not a relief method like letterpress but is planographic, using a *flat* metal plate, on which the halftone dots are chemically treated so that they remain dry enough to carry a greasy ink, which is repelled by the wet portions of the plate in between the dots; and, second, that the inked image on the metal plate is printed on a rubber-covered cylinder, which transfers it to paper. The flatness of the plate and the indirect method of printing permits the use of a finer screen. The rubber impression also blurs the silhouettes of the tiny dots, creating a softer effect than in letterpress. Moreover, the rubber is resilient enough to print on a rough or "antique" paper as on the newsprint used in most Sunday "rotogravure" sections.

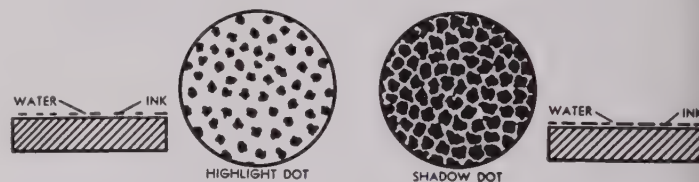
One engraving company which produces plates for both letterpress and offset prefers the latter for reproductions in which soft blendings of textures, on mat surfaces, are desirable. Peter Blume's *South of Scranton*, for example, is better suited to letterpress because of its strong, sharply defined color areas and its suggestion of mechanical precision. The soft, chalky texture and fuzzed edges of a Degas pastel, on the other hand, would probably show up more satisfactorily in offset. As a matter of fact we can compare the two processes in reproductions of a single painting by placing the letterpress print of Bruegel's *Wedding Dance* in "A Treasury of Art Masterpieces" alongside the offset ("deeptone") version published at the head of an advertisement for the Chicago engraving firm of R. R. Donnelley and Sons which appeared in the June, 1941, issue of *FORTUNE*. The former, as has already been mentioned, is a poor specimen of letterpress work, and the latter is inaccurate because of the tinted paper; yet certain characteristics of each process

are revealed by this comparison. The letterpress reproduction is sharper and more mechanical, oversimplifying the tints and off-whites and exaggerating the darks; while the offset print is softer and duller, achieving more subtlety in the light tones, though perhaps understating the darks. (R. R. Donnelley and Sons has also published a larger and better deeptone version of this picture.) Other comparisons of this sort may be made between letterpress and offset prints published in many issues of *FORTUNE*. Usually the offset reproductions are less accurate, because the dull paper on which they are printed has a brownish tint.

AQUATONE

This process is similar to offset lithography except for the plate which is of gelatin rather than metal. When the negative image is printed on the gelatin, its surface is treated so that the dots remain dry and accept a greasy ink, while the wet non-printing areas around the dots repel it—fundamentally a lithographic technique. Probably the best aquatone reproductions now on the market are the "gelatones" of modern American water colors and pastels published by Associated American Artists. Especially good are the water color reproductions, which are printed on a paper similar in surface to that used in the original paintings. The fine gelatone screen gives 160,000 dots to the square inch, four times the number permitted by offset lithography and about eight times that for letterpress. But gelatin plates have a much shorter life than metal ones, which explains the higher price of gelatones. Most of them are well worth their added cost.

COLLOTYPE



Collotype printing has a long list of distinguished reproductions to its credit. Like aquatone, this process uses a gelatin plate, but depends upon the natural grain of the gelatin's surface, rather than on a halftone screen, to break up the tones of the photographic image into tiny printing surfaces. The result is a less mechanical-looking reproduction. When the plate is exposed under the negative, the surface of the gelatin changes into many degrees of hardness and softness, depending on how much light reaches each area. The hardest areas carry the most ink, softer ones carry less, and so on, giving a continuous range of tones from dark to light. (Figs. 2 & 4.) Unlike other planographic processes, collotype uses a direct method of printing—roughly like that used by letterpress. But this is the only similarity between the two processes, for collotype is a *de luxe* technique, unsuited to mass production. Moreover, it often uses eight, ten or even fifteen plates and colored inks to achieve an accuracy beyond the reach of the less expensive four-color processes.

Not all collotypes, as we have already seen, are topnotch prints. Many of those published by Braun and Company are extremely inaccurate, and some of the big German reproductions—those of certain paintings by Van Gogh, for example—are often too dull. In some instances, though, paintings have been cleaned after color prints have been made from them (the Raymond and Raymond reproduction of Cézanne's *Mont Sainte-Victoire* in the Metropolitan is one example), making comparison with the originals unfair to the prints. Probably the most accurate series of collotypes issued in this country is the portfolio of twelve American masters prepared by Ernest Jaffé and published by Raymond and Raymond. The Ryder print in this group, for instance, is very close to the original except in some of the deep darks, the Eakins is faithful except for too much crimson in the handkerchief around the oarsman's head, and the Prendergast is so close that only the most careful scrutiny will reveal even minor inaccuracies. Another series of good collotypes, made from paintings in American collections under the supervision of a former director of the Piper firm, is issued by the Twin Editions Company. But if we demand almost one hundred per cent accuracy, we must be content with repro- (Continued on page 196)

A soldier at an army camp near Denver, Colorado, studying an exhibit circulated by the Denver Art Museum.



NEWS AND COMMENT

Fighting Front Previews at Denver

SOLDIERS STATIONED around Denver, Colorado, will have an even chance of being able to recognize a Hottentot if they ever meet one on one of our far-flung fighting fronts. They might be able even to distinguish between a Micronesian, a Melanesian, and a Polynesian, and impress their native hosts by being knowledgeable of tappa cloth and kava root and such things. They might even command respect in China by demanding quality souvenirs instead of those made for the tourist trade. All this is made possible by the alertness of the Denver Museum of Art, whose department of Indian art is circulating through the nearby army camps a series of 15 displays of the arts and crafts of regions from Africa to China.

"The exhibitions," wrote Associate Curator Frances R. Raynolds in the DENVER POST, "are designed to answer the more obvious questions about the unfamiliar countries and people men may see when sent on foreign duty. It is hoped that by showing typical examples of handicrafts, clothing, weapons, jewelry, household furnishings and decorative arts of native peoples, an interest in them as human beings, perhaps even a respect for their particular abilities, may be aroused. Included as an aid to this understanding are labels, with brief explanations of each article in the case, and photographs to show what the people and their surroundings look like. Each case treats of one specific area or group of people, oriented geographically by means of maps, which are often large enough to form a background for the main installation. The exhibitions are not intended to be stuffy and academic, but are planned to be amusing, enlightening, stimulating and at the same time scientifically accurate."

CONTRIBUTIONS TO THIS DEPARTMENT ARE SOLICITED. THOSE PUBLISHED WILL BE ACKNOWLEDGED BY A MODEST CHECK ON PUBLICATION.

"Frigidaire Art"

PARTICIPANTS IN THE Inter-American Student Conference held recently at Bard College, N. Y., learned from Lincoln Kirstein why the exhibition of contemporary art sent to South America two years ago met with a disappointing reception. Latin Americans found too much similarity between our refrigerators and our paintings: efficient, cold, soul-less. "Frigidaire Art," they called it.

The Spirit of Leonardo

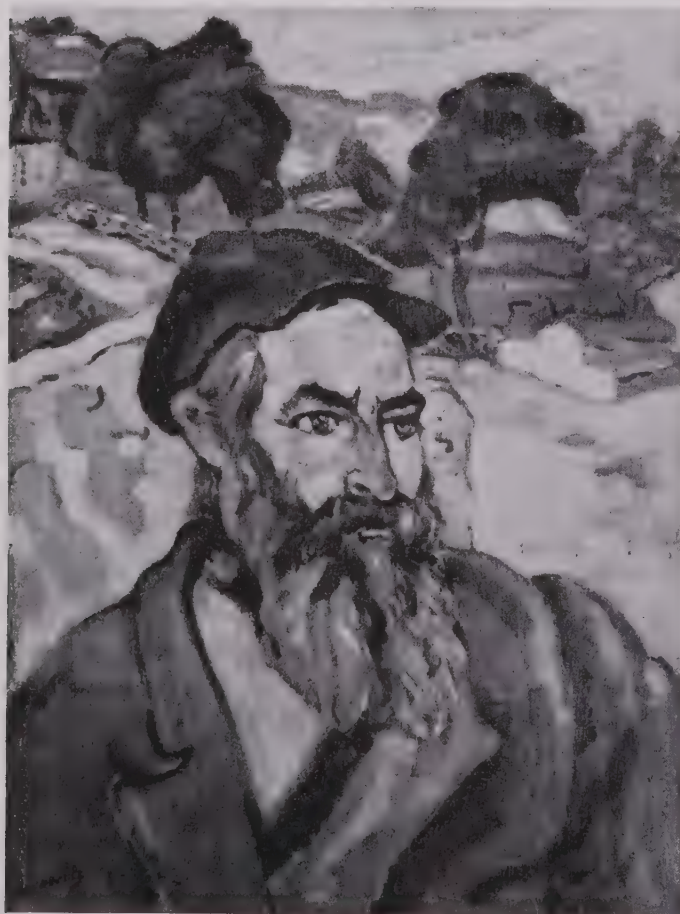
LEONARDO DA VINCI would surely have applauded the brilliant series of exhibitions, lectures, and concerts given during May at the Fogg Museum of Art in memory of Frederick Randolph Grace, Lieutenant, U. S. N. R., Harvard faculty's first casualty of the war. During an era when narrow specialization has threatened to rob art of the human values which are its essence, Frederick Grace dared to agree with Leonardo's belief that "it is no great credit to a man that he master one small segment of knowledge and be ignorant of everything else." And so in presenting and relating the work of Frank Lloyd Wright, Aristide Maillol, Pablo Picasso, and Igor Stravinsky, the Fogg Museum pays fitting tribute to a courageous man and to the principles for which he stood.

"It was a fundamental conviction of Frederick Randolph Grace," says the foreword of the catalogue for the exhibition "that the significance of works of art lies in the revelation they give of the forces and ideas which moved their creators. As a scholar and a teacher in the field of Ancient Art, he was dissatisfied with the conventional emphasis of archaeologists on classification and chronology. He sought methods which would offer a richer return in terms of man and his culture. He sought to break down the



Jury of selection for the Second National Exhibition of Paintings by Negro Artists, Atlanta University, April, 1943. Left to right: Charles P. White, Chicago mural painter; L. P. Skidmore, director of the High Museum of Art; Jean Charlot, painter (standing); Lamar Dodd, head of department of art, Georgia University; Rufus E. Clement, president of Atlanta University; Hale Woodruff, professor of art, Atlanta University. Black Soldier (top), won \$250 for John Wilson of Boston; Landscape (right), won \$100 for Hughie Lee-Smith of Detroit; and Spirit of the 366th (left), won \$75 for Corp. Mark Hewitt of Fort Devens, Massachusetts.

FRANK HOROWITZ: *The Wise Man*, a portrait of Chaim Lazar Trubnikoff painted in the Ukraine in 1928. In the exhibition, "Life In the Soviet Union" now being circulated by the Federation.



artificial barriers between art and life which arbitrary categories of scholarship have often set up.

For him the study of the inter-relationships of the arts, and the relationship of the arts to man's creations in other realms such as politics, science, and philosophy opened the way to a clearer understanding of the meaning of life. This study was not an end in itself but a way to achieve a development and an enrichment of our own minds and characters.

During the time that he was Assistant to the Directors of the Fogg Museum, Frederick Grace was chiefly responsible for the program and the arrangement of exhibitions. The presentation of works of art to the public was for him simply another aspect of his fundamental problem. An exhibition must be planned so that the visitor can gain more than a superficial and isolated enjoyment. It must evoke a realization that the works shown have a vital and important relation to life. Thus, in his installation of a classical exhibition he sought to bring out by comparisons and contrasts the different concepts of the world held during various periods of antiquity. Similarly he arranged exhibitions of oriental and modern art with a view to emphasizing and vivifying the content of his material.

The present exhibition offers the work of four masters of our time, each of whom has exercised a unique influence throughout the world, an influence which pays tribute to the brilliant mastery each has attained in the discovery and perfection of new forms as a means of revealing new conceptions. They have led the way in an expression, both complex and profound, of the spirit of our own day, creating a new language for a new world."

People

ESTHER FORBES we congratulate on winning a Pulitzer prize for her book "Paul Revere and the World He Lived In," and we record with what is surely pardonable pride the fact that her latest work appeared in our March issue—"Americans at Worcester, 1700-1775."

LINCOLN KIRSTEIN, consultant on Latin-American art for the Museum of Modern Art, is now Private Kirstein at the Engineers' Replacement Training Center at Fort Belvoir, Virginia, and when not training he is at work on an article for us on the new murals in Chillan, Chile, by David Siqueiros, which he is one of few North Americans to have seen.

FRANCIS BRENNAN has resigned as chief of the Graphics Division of the Office of War Information to accept a commission in the Army. His successor is Commander Price Gilbert, Jr., a vice president of Coca-Cola.

JACK LEVINE, winner of a \$3000 purchase prize in the Metropolitan Museum's Artists For Victory exhibition for his painting *String Quartet*, is the first American soldier-artist to be sent overseas to paint battle scenes in the theater of operations. The Museum reports that it has sold 3000 copies of the ten-cent color print of *String Quartet*, which has brightened New York subways for the last six months.

DONG KINGMAN will be visiting artist-teacher this summer at the University of Wyoming, conducting afternoon classes in beginning drawing and painting and advanced painting.

MARY E. ALESHIRE has resigned as director of the Norton Gallery and School of Art, West Palm Beach, Florida. Mrs. Alice C. Swain has been appointed executive secretary.

J. LEROY DAVIDSON has resigned as assistant director of the Walker Art Center of Minneapolis to accept an appointment with the War Department at Washington.

BRUCE MITCHELL promises to write us a letter from Iceland, where he will be stationed soon as a soldier-artist.

CARL MILLES, Swedish-born American sculptor of Cranbrook, Michigan, has been awarded the Merit Medal of 1943 and a cash prize of \$1,000 by the American Academy of the Arts and Letters.

He can smile through it all



So let's keep a smile a-going back here, too.

Even though war is crowding the wires, telephone people still want to give you pleasant, friendly service. Materials for new telephone facilities are not to be had. But there's no shortage of patience and understanding.

Takes a lot of pulling together to do this and we appreciate the help from your end of the line.

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JUNE 1—26

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(1868-1932)

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JUNE 22-JULY 23

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It's things common to both of us, that I reckon binds our
two Countries together in these times mate ...
Take Spam fr'instance

BRUCE BAIRNSFATHER: Cartoon recently added to the Metropolitan's exhibition, "Speak Their Language", to replace one sunk on the way over from England with the original group. The exhibition is now being circulated by the Federation.

How to Make and Reproduce Posters

THREE NAMES FAMILIAR to readers of the MAGAZINE appear on the title page of the valuable manual, "How to Make and Reproduce Posters", issued recently by the Graphics Division of the OWI. Thomas M. Folds (see page 185 of this issue) wrote the section on design; Harry Sternberg (January, 1943) explains silk screen color printing; and Anthony Velonis (July, 1940) describes cut-out stencil printing. Copies of the manual are available on request to Betty Chamberlain, Office of War Information, Graphics Division, 250 W. 57th St., New York.

Not by Bread Alone

THAT LABOR UNIONS can be concerned with spiritual as well as physical nourishment was well demonstrated in America a few years ago when the International Ladies Garment Workers invaded the theatrical world with "Pins and Needles," the musical comedy that made theatrical history by playing four years to 1,500,000 people. And now comes the C. I. O. of Flint, Michigan, famed for its sit-down strike of 1937, "invading" the Flint Institute of Arts by underwriting courses in art instruction for children of its members.

Begun last autumn for a trial term of 14 weeks, the project turned out so well that a second semester was opened to a full



"Actually, we never say Pants in the Guards."

FENWICK: Cartoon recently added to the exhibition, "Speak Their Language", organized by the English-Speaking Union of the United States and shown at the Metropolitan Museum of Art in New York. The original group of English cartoons failed to arrive. The exhibition is now being circulated by the Federation.

class of 76 sons and daughters of C. I. O., more than fulfilling the vision of Richard B. Freeman, director of the Institute.

"The days of collective action in support of the arts are approaching," says Mr. Freeman. "It is much healthier for art when the support comes from the solid foundation of the social pyramid."

"This feeling is reflected in the attitude of all the union officials with whom I came in contact. They impressed me with their progressive attitude and vision toward education in general and art in particular."

Children of C. I. O. members at the Flint Institute of Arts.



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She has made a particular study of tempera and water-color and has exhibited at the Newhouse Galleries, New York, New Jersey State Museum, Kansas State Museum, Albany Institute of History and Art, at Watch Hill, Bar Harbor and a regular contributor and member of the American Water Color Society. Known for her studies of famous artists, she has unselfishly devoted much of her time to the Stage Door Canteen, painting soldiers and sailors. A bearded foreign sailor never escapes her brush. Her studio is at 120 E. 36th St., N. Y. C.

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Jochimsen

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NEW BOOKS ON ART

Come In and Other Poems. By Robert Frost. Selection and Commentary by Louis Untermeyer. Illus. by John O'Hara Cosgrave II. Holt. \$2.50.

THE ARTIST who would illustrate Robert Frost's poems must be something of a poet himself—a poet, moreover, who knows and loves the New England countryside and its people. In this book of Frost's poems selected by Louis Untermeyer, the illustrator, John O'Hara Cosgrave II, proves himself to possess in no small degree the requisite qualities.

In their own right many of his line drawings are delightful portrayals of the landscape, earthly creatures, and homely accoutrements of New England life, all implicit in the poems. Here are the villages nestling in the shadow of mountains, the blueberries and birches, brooks and birds, and country things in general of Frost's poems. Here, drawn in satisfying and knowing detail, are the weathered houses, wells, stone walls, sugar and apple orchards, barns, pumps, grindstones, tombstones, woodpiles, and granite and marble of New England. Here are even some of its ugly aspects, as in the mill illustrating "The Lone Striker." The eerie quality of such poems as "The Witch of Coös," and the pathos of the ghost houses, where only the chimney and cellar walls stand "under the small, dim, summer star," harboring the ghosts of vanished lives and times, are well suggested. Only occasionally, as in the illustration for "Stopping by Woods on a Snowy Evening," is there a failure to realize the spirit of the poem. Such illustrations as those for "Home Burial," "Two Look at Two," "Mending Wall," and "Death of the Hired Man" are all that could be desired.

As yet, no illustrator has attempted to realize the characters of Frost's poems—that gallery of New Englanders who emerge from the pages with so startling an actuality. The scarce human figures of Cosgrave's illustrations do not invite close scrutiny. They look, indeed, as if he had in mind that "The God who made New Hampshire, Taunted the lofty land with little men." Perhaps it would be futile to attempt a portrayal of these people who arise so immediately from the words themselves. And yet, Frost's poems are not truly illustrated until it is done.

In spite of Louis Untermeyer's long friendship with the poet and his thorough knowledge of the poems, the selection and commentary leave something to be desired. However, many of Frost's own eloquent sayings and illuminating comments on the poems are incorporated, and the reader will be grateful for them.

It is a handsome book, one that will be prized by those who delight in New England life and landscape and in the poetry of Robert Frost.

—DOROTHY TYLER



JOHN O'HARA COSGROVE: Illustration for "Mending Wall" in the Robert Frost anthology, "Come In." Courtesy Henry Holt & Co.

Art and Freedom. By Horace M. Kallen. New York, 1943. Duell, Sloan and Pearce. 2 Vols., 964 pp. \$6.50.

HORACE M. KALLEN, professor of philosophy at the New School for Social Research, has set down his own research into the nature of beauty, use and freedom in a capacious two-volume compendium, totalling 964 pages of text. Despite its erudition, the book is a highly readable account of the ideas of art and freedom current in Western society from Plato to John Dewey. Because it makes no pretense of being a philosophy of art in the traditional sense, or a history of esthetics, it does not fit into any set category. Dr. Kallen affirms that he writes from the standpoint of esthetic pragmatism and that his "approach is empirical, personal, and piecemeal."

Dr. Kallen's temperament and philosophy is that of liberalism, and he sets himself the task of tilting at all authoritarian ideas and systems with a passionate conviction, whether they be dogma of the Catholic church, medieval and modern, or the political dictatorships of contemporary Europe. For this reason, perhaps, he is less interested in the past, except as it is part of the present, and he compresses the history of ideas—Greek, Medieval, Renaissance, and Rococco—into the first of his twelve books; at the end of it, he already sets the stage for the Industrial Revolution and the emergence of "art on its own" as private enterprise carried on by private, free individuals. The author is above all concerned with the modern interpretations of his theme: that the freedom of the artist is the freedom that every individual man seeks in life, and that liberty and the liberty of art have become synonymous.

The book deals primarily with 19th and 20th century ideals and ideas of art and freedom, above all, those which arose out of the French, American, and Industrial Revolutions. "Liberalism," Dr. Kallen affirms, "was the Zeitgeist of the 19th century, its social atmosphere and dominant ideal." In this atmosphere he is most at home. He describes well the permutations of the Romantic movements following the French Revolution, in particular the figure of Goethe and his contemporaries, the German Romantic philosophers. Then his survey shifts to England during the Industrial Revolution and the problems of free art as exemplified in Ruskin's gospel and in Darwin's theory of Evolution, with the subsequent repercussions on continental thought. The rise of the new "scientific" psychology in the arts is given full play in a discussion of the work of Bain and Sully in England and the work of Fechner and Lipps in Germany.

Dr. Kallen treats of all the arts equally—literature, music, painting, sculpture, and architecture—seeking to bring them together through the philosophical ideas out of which the works arose. But he endeavors also to re-create the dominant personalities of the artists and theorists who have changed the course of art and freedom, and in doing so he adds a wealth of anecdotal material which sometimes obscures rather than illuminates the ideas under discussion.

In considering the problems that arose in art in the 20th century, Dr. Kallen deals with the influence of time, motion, and machinery on the arts as reflected in the philosophies of Bergson and Croce, and in a chapter on Science as Art, he takes up the work of James, Mach, Avenarius, Poincaré and Vaihinger. He points out clearly how the science and mathematics of our day, in seeking to use intuition—the true instrument of the artist—and in relinquishing isolated sense phenomena as its most valid field of investigation, has been approaching art.

He sees art in its search for a more exact knowledge of its own laws moving toward science, above all the science of mathematics. In discussing the mathematical esthetics of Hay, Ross, and Hambridge, and the rise of Cubism and the motion picture, he shows how painting has come to a new mathematical consciousness. But in the apparent anarchy of the insurgent movements,

which have made painting the preeminent art of the 20th century, he fails to detect the logical development that has finally led to painting's forswearing representation of the natural world as its main theme. It is this revolt against nature in favor of man, and against the object, the symbol of our material culture, that has led to the destruction of the Renaissance tradition, which began with Giotto and ended with the Impressionists. This mutation in art marks a turning point in the whole culture of art. But it has not been the philosophers of art, the estheticians, or the art historians who have recognized this; it has been the artists themselves. And it is in the writing of artists like Malevich, Kandinsky, Picasso, and Mondrian that the clearest understanding of the problems and goal of modern painting have been expressed.

However, the theme of Dr. Kallen's enormous work brings together the two things men most desire. All culture, including art, is but a means toward finding freedom. But frequently, in the past, the freedom of art has been only a compensation for the freedom that was lacking in life (political, social and economic.) The paradox remains unexplained how some of the greatest art in the world has been created under the most severe moral, social, and political tyranny. For example, the society of the Middle Ages, which built the great cathedrals, recognized no personal freedom for the individual. Nor was the monumental hieratic art of Egypt or the splendor of Byzantine art a product of freedom, but of a strictly hierarchial society in which the individual man counted for little or nothing. And to come down to our day, the great Russian literature arose under the inexorable absolutism of the Czars.

Dr. Kallen teaches us to see all historical art and artists from the liberal context of the 19th century; in this sense, certain of the most important periods of art are closed to him. His point of view is that of *de gustibus non disputandum est* and the endless variety of alternatives it provides. But he makes it plain that the rise of science, the establishment of democracy, and the development of machine industry have yielded an economy of abundance, which is the richest soil for the growth and development of art in the future. It is the free culture of the United States that has become the haven for the great European artists who have fled from the tyranny of dictatorship, providing the possibility of grafting the great western tradition of art onto the new life of this continent, so rich in energy and so creative in invention. From the standpoint of today and tomorrow, Dr. Kallen's book is an eloquent plea for that freedom in art and in life which can alone bring us salvation, and shape the future nearer to man's desire.

—CHARMION WIEGAND.

Hellas. A Tribute to Classical Greece. Edited by Hugh Chisholm, Baron George Hoyningen-Heune, and Alexander Koiransky. With 64 photographs by Hoyningen-Heune. J. J. Augustin, New York. 1943. \$10.

HOWEVER BRIEFLY, this volume deserves mention because its anthology of quotations from Greek writers and those who loved Greece, plus its fine collection of photographs, forcibly reminds us of a free civilization, whose people once again in their long history are dominated by barbarian conquerors. Hellas is our Jerusalem, as truly as the Holy Land ever was for the Crusaders seeking to free it from the infidel, because almost every one of the great ideals for which we are now contending we owe to the Athenians. If the abstract ideas of truth, freedom, beauty, reason, excellence and (in Gilbert Murray's words) "an international life aiming at the fellowship between man and man" have meaning for those of us who fight for them, it is in large part because of those Greeks whose art and thought are mirrored in this book, to whom the world owes their first conception. If we would think well about our cause in this war, and the world we fight for the opportunity to build, we can hardly make a better beginning than by considering Greece.

—FREDERICK GUTHEIM



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IN 1909

1943 ANNUAL MEETING CANCELLED

At the urgent request of the ODT, the Trustees of The American Federation of Arts have voted to cancel the 34th Annual Members' Meeting and Convention for 1943.

THE AMERICAN FEDERATION OF ARTS

COLOR PRINTS

(Continued from page 188)

ductions of drawings, such as those in the Albertina collection at Vienna. There are still a few of these prints on sale in this country, and their average price is remarkably low. The Harvard Library Department of Painting and Graphic Arts has also published a group of excellent drawing and print reproductions, some of them made by a combination of collotype and hand-coloring. Many Living American Art collotypes offer surprisingly good quality for their extremely low price, but some of them, as indicated above, are very inaccurate.

POUCHOIR

As has already been pointed out, pouchoir is primarily a stencil process; but it does use a collotype plate to print the black ink. On the impression made from this plate water colors are applied by hand through stencils—of which anywhere from fifty to a hundred may be used. Pouchoir's main advantage lies in its use of actual paint pigments; its disadvantage lies in its dependence on manual methods. Though many pouchoirs have a charm of their own and make adequate wall decorations, very few can be relied on as faithful reproductions of the originals.

SILK SCREEN

There is a good deal of confusion nowadays about the difference between an "original" silk screen print and a "reproduction" made by the same general methods. Actually the difference is considerable. When a creative artist sets out to make a silk screen print, he does not trace his original painting stroke for stroke but merely uses it as a guide. In short, he *improvises* with his tusche-loaded brush on the silk, just as an etcher does with his needle on the plate. As anyone familiar with this process knows, the surface of the silk is next covered with a layer of water-soluble glue and then soaked in kerosene or turpentine to eat away the areas painted with the tusche, leaving holes in the glue through which paint can be squeezed. This process is clearly explained by Harry Sternberg in the January, 1943, issue of the *MAGAZINE OF ART*. Because these stencils are made by chemical action rather than cut by hand, they reproduce accurately the exact contours of each brush stroke made with the tusche. If a creative artist works directly on the silk, designing each color stencil to bring out the best qualities inherent in this medium, the final prints—which may number ten, fifty, or even several thousand—are themselves the original works of art. A silk screen reproduction, on the other hand, is made by a craftsman, who *traces* the original painting (sometimes not intended for reproduction or at least not painted with a full understanding of this process's limitations) line for line on the silk. He is also responsible for analyzing the original's color mixtures and for duplicating them as closely as he can by superimposing one plate over another.

Most of the prints advertised by Living American Art as "original silk screen paintings" are really "reproductions" according to this distinction—reproductions made by a craftsman who works for this company. Whether or not these prints have merit as pictures in their own right is one matter; whether or not they are "original" in the strict sense of the word is another. A curving, spontaneous brush stroke made by one artist in oil or watercolor cannot be traced accurately by another on the silk. Indeed, it is impossible for anyone to trace his *own* signature without achieving dead, mechanical strokes. Hence there is a considerable gulf between the collaborative efforts published by Living American Art and completely original prints individually designed and proofed by members of the Silk Screen Group.

Some of the finest silk screen reproductions made so far are those published by the Karl Nierendorf Gallery in New York. One which reproduces a Kandinsky color lithograph is so close to the original that it is almost impossible to detect any differences be-

between them; and another, made from a Paul Klee painting, *Country House in the North*, is an astonishing reproduction of the pigment textures in the original. Silk screen reproductions, like pouchoir prints, use actual pigments and can therefore simulate both the richness and the surface quality of original paintings. But only certain types of paintings lend themselves to faithful reproduction by the silk screen process. A good example is the Léger print recently issued by Raymond and Raymond, which simulates accurately the sharp geometric patterns and obvious tonal breaks in the original. On the other hand, some of the Klee silk screen reproductions are dealing with the extraordinarily sensitive line so personal to this artist; and at least one of them—I believe it is called *Fervent Message*—is inaccurate in both color and brush strokes. Actually, this is an appealing print, but perhaps we should regard it as an *interpretation*, rather than as a close reproduction, of the original.

STANDARDS FOR COLOR REPRODUCTION

From the foregoing discussion, it is apparent that human ingenuity has yet to develop foolproof methods for making accurate prints, since even the most precise mechanical techniques depend for their effectiveness upon human intelligence, experience, and skill. But because first-rate craftsmanship is always costly, few publishers are willing to pay the price. In the final analysis, standards of color printing depend to a great extent upon the taste of the buying public. If the consumer wants good reproductions, he must learn to ask for them.

The responsibility for creating such a demand obviously falls on our museums, colleges, and schools. Some of them have made a regular practice of displaying good and bad reproductions side by side to develop in their students discrimination and an awareness of the limitations of various techniques. The museum, moreover, may insist that reproductions of paintings in its own collection be made only from accurate plates whose proofs it has approved, but once the plates have been turned over for mass production, they are subject to the control of the publisher alone, who may cheapen them to reduce his costs or who may intensify their colors to attract an indifferent public. Probably the most satisfactory way to check the flow of bad reproductions, however, is for the museums and colleges to act collectively—by creating an advisory committee of museum curators, artists, and teachers to make public their decisions as to the accuracy and quality of all reproductions offered for sale in this country.

May it not be possible, though, to develop color printing as a creative art, as well as a means of producing paintings executed with no thought of adapting them to the press? Authors have had the satisfaction for centuries of seeing their works multiplied into thousands of printed copies and distributed to a vast, literate audience. Why should painters be denied the same privilege? Actually, they can find a precedent in the most brilliant examples of commercial art, whose designers plan their colors, values, and pigment textures to exploit the creative possibilities of mechanical techniques, as etchers and lithographers have always done. The artist may then regard his preliminary painting as incomplete, designing and executing it so as to project his original conception in the form of the final print, utilizing to the full the advantages of his medium and making possible the creation of thousands of originals. We have already seen remarkable achievements in other forms of machine art—in glassware, pottery, furniture, and housing. Why not in painting too?

What kind of intellect must he have who sees only the colours of things and not the forms of things?—*William Blake*.

Colour enhances painting; but she is only a lady-in-waiting, because all she does is to make still more attractive the true perfections of art.—*Ingres*.



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ART ON THE AIR

EDITOR'S NOTE: *Because this is the first and only directory of its kind, we must ask our readers for help in making it more inclusive. Please write to Radio Editor, 9 W. 54th St., New York.*

NATIONAL

No programs at present. LIVING ART, presented from July 7, 1942, to February 23, 1943, by the Columbia Broadcasting System in cooperation with the Metropolitan Museum of Art and the American Federation of Arts, is temporarily off the air.

EAST

New York. "Know Your Museum", Thursdays, 3:30-3:45, P.M., WNYC.

New York City's municipal station makes this time and its services available to all museums in the metropolitan area for talks and discussions of their collections and activities.

Springfield, Mass. "Museum News" of the Museum of Fine Arts, Tuesdays, 10:15-10:30 A.M., WSPR.

During the month of May, 1943, the Museum of Fine Arts is devoting part of its radio program, Museum News, carried over WSPR at 10:15 A.M. on Tuesdays, to the work of the local war relief agencies. The Museum has housed many activities of these agencies, and is now assisting them in publicizing their needs.

MIDWEST

Chicago, Ill. "At the Foot of Adams Street," presented by the Art Institute, every third Saturday, 9:45-10:00 A.M., WMAQ.

Dramatizations of incidents and lives of artists. Program in charge of Katherine Kuh. Written by Richard Durham. Directed by Homer Heck. Actors from Goodman Theater.

St. Louis, Mo. "Art For Your Sake," presented by the City Art Museum, Mondays, 2:30-2:45 P.M., KFUO.

Discussions and interviews by Museum staff members and visitors. Transcriptions of CBS "Living Art" programs.

SOUTH

Houston, Tex. "Look and Listen," presented by the Museum of Fine Arts, Sundays, 12:45-1:00 P.M., KPRC.

Our radio program over KPRC is in its fourth season. It is a fifteen minute program given each Sunday from October 1st until May 31st.

The initial idea of the program was to attempt to show to the people of this vicinity that art was not only a matter of the Museum gallery or the painted picture but extended over many things in our environment. In consequence, the major portion of the broadcast was given over to a discussion by someone well known in the community who was engaged in the practice of some phase of the arts, examples being photography, landscape architecture, window dressing, housing groups, flower arrangements and so forth. The introduction of the speaker explains this viewpoint and the final few minutes are reserved for a brief discussion of some object in the Museum's collection. One minute is given over to announcements of the Museum activities.

This season, we have altered the program somewhat by presenting on alternate Sundays, imaginary addresses by famous artists of the past. These architects, painters and sculptors are the ones whose names are inscribed (following an old custom) on the walls of the building. The speeches are read by a group of men so that the same radio voice is never heard on successive Sundays. These programs are quite successful, judging from the comments made by our listeners. (Incidentally, the idea was established before the publication of Van Loon's "Lives".)

The two minute discussion about some object in the permanent collection has been modified also. One of the Houston newspapers publishes each Sunday morning a picture of some object in the Museum under the title of "What To See At The Museum." In a box in the descriptive text attention is called to the fact that the object will be discussed further on the radio program of that day. Supplementing this, the object is put on a special display in the lobby of the Museum. We have found that this too has been a successful feature.

I neglected to mention that the program is started and finished by a musical theme taken from Boccherini's "Minuet in A."

JAMES CHILLMAN, JR.,
Director, The Museum of Fine Arts of Houston.

WEST

Minneapolis, Minn. "Art Institute of the Air," presented by the Institute of Arts, Saturdays, 10:15-10:30 A.M., WLOL.

Talks, interviews, dramatizations, news broadcasts. Conducted by Mrs. Richard M. Elliott.

San Francisco, Calif. California Palace of the Legion of Honor program, June 27, 2:30-2:45 P.M., "Art Review" by Ann Holden and Dr. Jermaine MacAgy, KGO; June 28, 6:00-6:15, "Art Discussion" by Dr. E. T. Arnesen, KJBS.

Seattle, Wash. "The Museum on the Air," presented by the Seattle Art Museum, Wed. and Fri., 1:15-1:30 P. M., KXA.

Talks by Edith T. Young about new exhibitions and accessions at the Museum as well as elsewhere in Seattle.

ARTISTS' CALENDAR OF EXHIBITIONS AND COMPETITIONS

EXHIBITIONS

49TH ANNUAL EXHIBITION: DENVER ART MUSEUM
Competition open to all artists. Media: painting, sculpture, drawing, lithography, etching or wood-block prints. Oil paintings should be framed; water colors, prints and drawings must be matted. Jury. Two purchase prizes totaling \$300. All works must be delivered by June 9, at Chappell House, 1300 Logan Street, Denver, Colorado. Museum Secretary, 463 City and County Building, Denver, Colorado.

PROFESSIONAL EXHIBITION: WHISTLER'S BIRTHPLACE, LOWELL, MASS.

Open to all professional artists for exhibition during the year. Media: all. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and expenses. John G. Wolcott, Vice-Pres., 236 Fairmont St., Lowell, Mass.

OHIO SERVICEMEN'S EXHIBITION OF WATER COLORS AND DRAWINGS: BUTLER ART INSTITUTE, YOUNGSTOWN

October 3-November 1, 1943. Open to residents and former residents of Ohio now in the Service. Media: Water Colors and Drawings (unmatted) done while in Service. No

entry fee. Jury. Prizes. Entry cards and works due October 1, 1943. Secretary, The Butler Art Institute, Youngstown, Ohio.

EXHIBITION OF WORK OF NANTUCKET ARTISTS: EASY STREET GALLERY, NANTUCKET

August, 1943, Easy Street Gallery, Nantucket, Mass. Media: oil, water color, sculpture, black and white and miniatures. Mrs. Herbert R. Crane, Manager.

9TH ANNUAL EXHIBITION BY ARTISTS OF WESTERN NEW YORK: ALBRIGHT GALLERY

Spring, 1943. Albright Art Gallery, Buffalo, N. Y. Open to resident artists of Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe (exclusive of Rochester), Niagara, Ontario, Orleans, Steuben, Wayne, Wyoming, and Yates Counties. Media: oil, water color, drawing, pastel, print and sculpture. Jury. Three prizes totaling \$125. Director Albright Art Gallery.

21ST ANNUAL EXHIBITION: NORTH SHORE ART ASSOCIATION, GLOUCESTER

June, 1943. North Shore Art Association Galleries, Gloucester, Mass. Open to members. Media: all. Jury. Cash prizes totaling \$125. Mrs. John E. Holmes, North Shore Art Association.

COMPETITIONS AND FELLOWSHIPS

OHIO UNIVERSITY TEACHING FELLOWSHIPS

Two Graduate teaching fellowships providing \$300 and tuition requiring the recipient to devote half his time to teaching, half to graduate work toward the Master's Degree. Open to those holding the Baccalaureate Degree with a major in art from an accredited college or university and must have earned a "B" average in undergraduate work. Send official transcript of undergraduate credits, photographs, and references to Dean Earl C. Seigfried, College of Fine Arts, Athens, Ohio.

POSTER COMPETITION: TOM MOONEY LABOR SCHOOL, 678 TURK ST., SAN FRANCISCO, CALIF.

Competition open to all artists. Award \$100 for best original poster design dealing with some phase of war effort. Design must be in color, not over 26" by 36" nor under 14" by 20". Design due June 15, 1943. War Poster Contest, Tom Mooney Labor School, 678 Turk Street, San Francisco, Calif.

SUMMER EXHIBITIONS THROUGHOUT AMERICA

A list of current exhibits. All information is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. *Institute of History and Art:* 8th Annual Exhibit, Artists of the Upper Hudson; P. S. A. Salon; to May 30.

ANDOVER, MASS. *Addison Gallery of American Art:* Maud Morgan Paintings; Patrick Morgan Paintings; Alexander Calder Sculpture; May 28-July 6.

John Esther Gallery: Student Exhibition; May.

APPLETON, WISC. *Lawrence College Art Gallery:* Paintings, Drawings, Sculptures, Interior Designs, and Models by Students; to May 31.

ATHENS, OHIO. *University Gallery:* Student Annual Spring Exhibition; to May 31. Missouri Batiks; June 1-15. Athens Artists; June 15-30.

ATLANTA, GA. *High Museum of Art:* Annual Exhibition of High Museum School of Art; to July 1.

AUBURN, N. Y. *Cayuga Museum of History and Art:* Ecclesiastical Art, Religious Prints, Javanese Shadow Pictures; to June 7.

AUSTIN, TEX. *Department of Art, College of Fine Arts Univ. of Texas:* Contemporary Latin American Art; to May 31.

BALTIMORE, MD. *Maryland Institute:* Day School Exhibition; to Oct. Hermann Dahl Paintings; Alpha Rho Tau Sorority Paintings; to May 31.

Museum of Art: Lee Catch Paintings; Flannagan Sculpture; to June 13. National War Posters; to June 15. Chinese Bronzes; June 25-Sept. 4.

Walters Art Gallery: "Art of War"; May.

BENNINGTON, VT. *Historical Museum and Art Gallery:* Paintings by Vermont Artists; to July 1. British Masters; June 1-15. American Glass; June 1-July 15.

BINGHAMTON, N. Y. *Museum of Fine Arts:* A. E. R. Vandervelde Paintings; May.

BLOOMINGTON, IND. *Art Center:* Water Colors and Drawings by Pascin; to June 1. WPA Artists from Illinois; June.

BOSTON, MASS. *Doll and Richards,* 140 Newbury St.: Retrospective Exhibition of Water Colors by Lt. Dwight Shepler; to May 29.

Guild of Boston Artists, 162 Newbury St.: General Exhibition by Members of Guild; to June 26.

Institute of Modern Art, 210 Beacon St.: Prize Winning Paintings of Artists for Victory Show; to June 19.

Public Library: Dry-points of Henry Rushbury; May. Etchings by Arthur Brisco; June.

Museum of Fine Arts: Arts of Our Allies—England; to May 30. European and Near Eastern Embroideries; to May 30. Arts of Our Allies: The Russian Icon; to May 30. *Vose Galleries,* 559 Boylston St.: Mary Hoover Aiken; to June 5.

BRADENTON, FLA. *Memorial Pier Gallery:* Western Water Colors by John Sittion; May. Florida Federation of Art Circuited Exhibition; to June 15. Henry White Taylor & Christopher Clark Exhibition; June 15-30.

BRISTOL, VA. *Virginia Intermont College:* Comprehensive Exhibit featuring Titian; May.

BUFFALO, N. Y. *Albright Art Gallery:* 9th Annual Exhibition by Artists of Western N. Y.; Photographic Guild; to May 31.

BURLINGTON, VT. *Fleming Museum:* Art by Vermont School Children; to May 31.

CAMBRIDGE, MASS. *Fogg Museum of Art:* Sculpture, Abstractions & Drawings by Emily Winthrop Miles; June 2-30. Exhibition of Work in Advanced Painting, Experiments in Techniques of the Renaissance; to June 12.

CHAPEL HILL, N. C. *Person Hall Art Gallery:* Wartime Housing; to June 3. Prints by Rouault & Other 20th Century French Artists; June 4-30. Picasso's Seated Man; June 14-27. What is Modern Architecture?; July 1-14.

CHARLOTTE, N. C. *Mint Museum of Art:* Spring Exhibition; English Silver & Furniture; Cartoons of Army Life; to June 7. Portraits of Service Men by Dayrell Korthewer; June 5-30. Old English Silvergilt, Coach Horns, Tapers, Snuffers; June.

CHICAGO, ILL. *Art Institute:* 20th Century French Painting from Chester Dale Collection; 22nd International Exhibition of Water Colors; May to Aug. 22. Art in War—Work by Chicago Public School Children; to July 6. 19th Century Chinese Paintings; to Aug. 31. Photographs & Drawings by George Kepes; June 4 thru summer. Photographs by Peterhans; to June 7.

Exhibition Galleries, Mandel Brothers: No Jury Show; June 6-27.

Galleries Association, 215 N. Michigan Ave.: Frances F. Dodge and Macena Barton Oil Paintings; May. First Exhibit of Summer Series; June.

CHICAGO, ILL. *Renaissance Society of the Univ. of Chicago:* George Josimovich Oil Paintings; Max Kahn Water Colors & Gouaches; Eleanor Coen Color Lithographs; Mario Ubaldi, Emmanuel Viviano, Freeman Schoolcraft Sculpture; to June 16.

CINCINNATI, O. *Art Museum:* J. M. W. Turner, Piranesi, Tiepoli, Canaletto, Italians of 17th & 18th Century Selected Prints; Prints of Saints; to June 22.

Taft Museum: Ohio Water Color Society Exhibition; May. Photographs of Old Mexico; June 6-30.

CLEVELAND, O. *Museum of Art:* 25th Annual Exhibition of Work of Cleveland Artists and Craftsmen; to June 6. Inter-American Photographic Salon; June 8-20.

COLORADO SPRINGS, COLO. *Fine Arts Center:* Retrospective Exhibition of Paintings, Drawings & Prints by Boardman Robinson; to July 1.

COLUMBUS, O. *Gallery of Fine Arts:* 33rd Annual Exhibition of Columbus Art League; May. Ohio Water Color Society 18th Annual Circuit Exhibition; June 6-30.

CONCORD, N. H. *State Library:* Ella Fillmore Lillie Lithographs; May.

CONWAY, ARK. *Hendrix College:* Manuscripts & Printing; to May 31.

COSHOCTON, O. *Johnson-Humrickhouse Museum:* 12th Anniversary, Dresses Worn During Other Wars; to June 30. Pictorial Survey of Best Things in Chinese Art; June.

DAVENPORT, IOWA. *Municipal Art Gallery:* 103 Paintings by Western Hemisphere Artists; to June 27. British Children's War Savings Posters; to June 2.

DAYTON, O. *Art Institute:* School Work; Work of Saturday School; Life in the Service from Life Magazine; June.

DECATUR, ILL. *Art Institute and Milliken Univ.:* Paintings from WPA Art Projects; June 6-20. Exhibition of Saturday Students' Classes; to May 30.

DENVER, COLO. *Art Museum:* Art from Fighting China; to June 1. Paintings of Mexico by Guerrero-Galvan; to June 15. Colorado Mountain Club Photographic Exhibition; to May 31. 49th Annual Exhibition; June 28-Aug. 29.

DETROIT, MICH. *Institute of Arts:* Our Navy in Action; City Wide Art Exhibition from Public Schools; to May 31. Wayne Univ. Exhibition; to June 13.

DURHAM, N. H. *Univ. of N. H.:* Prints of North American Wild Flowers by Mary Vaux Walcott; to June 27.

ELGIN, ILL. *Academy Art Gallery:* American Painting; to May 30. Recent Acquisitions; June thru summer.

ELMIRA, N. Y. *Arnot Art Gallery:* Jerome Myers Memorial Exhibition (AFA); to June 1. Everett Warner's Industrial Paintings; June 5-27.

ESSEX FELLS, N. J. *James R. Marsh Gallery:* Water Colors & Wood Engravings by Anne Steele Marsh; to June 1.

EVANSVILLE, IND. *Public Museum:* War Posters Today; Useful Articles in Wartime; June 6-30.

FITCHBURG, MASS. *Art Center:* National Camera Club Exhibit; to June 15.

FLAGSTAFF, ARIZ. *Museum of Northern Arizona:* American Indian Masks; June.

FLINT, MICH. *Institute of Arts:* Work by Institute Students; to June 20. Prints from Collection; June 1-27.

FORT WAYNE, IND. *Art Museum:* Annual Student Exhibition; June 1-30.

GREEN BAY, WISC. *Neville Public Museum:* Green Bay Art Colony Annual Show; June 6-29.

GREENSBORO, N. C. *Woman's College of Univ. of N. C.:* Student Exhibition; to May 30.

HAGERSTOWN, MD. *Washington County Museum of Fine Arts:* British Aircraft; Youth Lends A Hand; Old Age Keeps in Step; Victory is In Their Hands; June 2-30.

HARTFORD, CONN. *Wadsworth Athenaeum:* Circus and Merry-go-round Carvings; Water Colors by WPA; May.

HOUSTON, TEX. *Museum of Fine Arts:* Carnegie Exhibition of Appreciation of the Arts; June.

IRVINGTON, N. J. *Art & Museum Association:* 10th Annual Exhibition; to May 22.

KALAMAZOO, MICH. *Institute of Arts:* Pictures & Crafts by Public School Children; to May 31.

KANSAS CITY, MO. *William Rockhill Nelson Gallery:* Persian Rugs; to June 31.

LAWRENCE, KANS. *Thayer Museum, Univ. of Kansas:* Paintings by Helen Samuel; June.

LOS ANGELES, CALIF. *County Museum:* Wings Over the West Coast; to June 30. Paintings from Museum Collection; opens May 16.

Dalsell Hatfield Galleries: Renoir & Sisley Paintings; Water Colors by Loren Barton; to May 31. Water Colors by Millard Sheets & Gina Kneel; June.

Fisher Galleries: Student Commencement Exhibit; to May 30.

Foundation of Western Art: California Contemporary Painters; to July 3.

Stendahl Galleries: Victor Tishler Paintings; Water Colors & Prints by Henri De Kruij; to June 15.

LOWELL, MASS. *Whistler's Birthplace:* Emile Gruppe Paintings; to July 15.

LYNCHBURG, VA. *Lynchburg College:* Recent Paintings by Georgia Morgan; to June 15.

MADISON, WISC. *Union Art Gallery:* Faculty Show & Rembrandt Etchings; to May 29.

MANCHESTER, N. H. *Currier Gallery of Art:* Road to Victory; Photographs of Early Ohio Valley Architecture; to June 4. Army P39 Airacobra Exhibition; Oils by Dan Lutz & Charles Reiffel; June. Children in England Paint; June 5-26.

MASSILLON, O. *Museum:* 16th Annual Ohio Printmakers' Exhibition; Excavated Material from Colonial Williamsburg; Craft Work from John C. Campbell Folk School; Work of Museum's Art Classes for Children; June.

MEMPHIS, TENN. *Brooks Memorial Art Gallery:* Latin American Colonial & Pre-Columbian Art; Paintings by Contemporary Latin Americans; Sculpture by Marina Nunes del Prado (AFA); Prints by Latin American Artists; to June 27.

MIDDLETOWN, CONN. *Wesleyan Univ.:* The Enjoyment of Prints; to June 30.

MILWAUKEE, WISC. *Art Institute:* Art In Milwaukee Schools; June 18-July 11.

Chapman Memorial Library: Alumnae Exhibition by Class of 1933; to June 7.

Layton Art Gallery: 23rd Annual Exhibit Students' Work; to Aug. 1. Garden Designs by Annette Hoyt Flanders; to June 15.

MINNEAPOLIS, MINN. *Institute of Arts:* Animals in Art; to June 7. Imperial Robes & Textiles of Chinese Court; to June 15.

Univ. Gallery: 9th Annual Student Show; to July 15. Visual & Non-Visual Art; to June 11.

MONTCLAIR, N. J. *Art Museum:* Annual N. J. Salon of Photography; to June 27.

MUSKEGON, MICH. *Hackley Art Gallery:* Permanent Collections; June 1-Sept. 1.

NEWARK, N. J. *Art Club:* Work of Junior Studio Groups; June.

Artists of Today Gallery: 2nd Anniversary Group Show; to May 29.

Museum: Exhibition by American Color Print Society; May. Soldiers' Art from Life Magazine Competition; Paintings by Florida Artists; June. Theaters of War, featuring material from North Africa, Alaska, Islands of South Pacific; thru June.

NEW HAVEN, CONN. *Yale Univ. Art Gallery:* Foreign Area Studies; to June 1.

NEW LONDON, CONN. *Lyman Allyn Museum:* British Aircraft; to June 1.

NEW ORLEANS, LA. *Arts & Crafts Club:* Members and Students Work; to May 31.

Isaac Delgado Museum: Junior Member's Exhibition of Art Assoc. of New Orleans; to June 13. New Orleans Camera Club; June 17-July 4.

NEW YORK, N. Y. *Nicholas Acquavella,* 38 E. 57: Old Masters; June.

NEW YORK, N. Y. *American British Art Center, Inc.,* 44 W. 56: Summer Salon; June 14-July 9.

An American Place, 509 Madison: Selection of Marin, O'Keeffe, Dove & Demuth Paintings; to July 7.

Argent Galleries, 42 W. 57: Salute to Spring by Members of Nat'l Ass'n of Women Artists; to June 25.

Arts Antiqua, 32 E. 57: Old Masters & Works of Art; June.

Artist Gallery, 43 W. 55: Irma Rothstein Sculpture; to May 31. Artist as Illustrator Drawings & Water Colors by C. Mahl; to June 14. F. M. Breydert Water Colors & Drawings; June 15-28.

Associated American Artists Galleries, 711 5th: Grant Reynard Paintings; to June 11.

Babcock Galleries, 38 E. 57: 19th & 20th Century American Paintings; to Sept. 15.

Barzansky Galleries, 860 Madison: Group Exhibition; June.

Bignou Gallery, Inc., 32 E. 57: Modern French Paintings; to June 30.

Bland Gallery, 45 E. 57: Early American Prints & Paintings; June.

Bonestell Gallery, 743 5th: Contemporary American Art; June.

Mortimer Brandt Gallery, 50 E. 57: One Man Exhibit, Arthur Osner Oils; to June 19.

BROOKLYN, N. Y. *Museum:* Women at War: Selections from Permanent Print Collection; to July 6. Photographs of Leningrad; 1st All-Brooklyn Photography Salon; to June 28. "How Well Do You Know Brooklyn?" Photo Contest; July 9-Aug. 1. British Utility Clothing; July 15-Aug. 22. Wood Sculpture; July 15-Sept. 6.

Buchholz Gallery, 32 E. 57: Alfred Maurer; to June 19. European Painting & Sculpture; opening June 21.

Brunner Gallery, 110 E. 58: Works of Art; June.

Buffa Gallery, 57 W. 57: William M. Singer, Jr.'s, Collection of Paintings; June.

Carroll Carstairs Gallery, 11 E. 57: Contemporary French & American Art; June.

Ralph M. Chait Gallery, 24 E. 53: Chinese Art; June.

Clay Club, 4 W. 8: Contemporary Sculpture; June.

Collectors of American Art, Inc., 105 E. 57: Group Exhibition; to July 2.

Contemporary Arts, 106 E. 57: Water Colors & Gouaches by Mary D. Coles, Leonard Pytlak and Chris Ritter; to June 4. Relax with Paintings; June 1-July 15.

Cooper Union Museum, Cooper Square & 7th St.; 18th Century Clocks & Watches; June.

Demotte Gallery, 39 E. 51: Old & Modern Masters & Objects of Art; June.

Paul Drey Gallery, 11 E. 57: Old & Modern Masters Paintings & Objects of Art; June.

Douthitt Galleries, 9 E. 57: Western Paintings & National Subjects; June 1-July 1.

Downtown Gallery, 43 E. 51: Summer Exhibition of Important Paintings & Sculpture by Leading American Contemporary Artists, American Folk Art; June.

Durand-Ruel, Inc., 12 E. 57: 19th Century French; June.

Durlacher Brothers, 11 E. 57: Old Masters Paintings & Drawings; June.

Duveen Bros., 19 E. 57: Old Masters & Works of Art; June.

Ward Eggleston Galleries, 161 W. 57: Contemporary Art; June.

Eighth Street Gallery, 33 W. 8: Gotham Painters; to May 31.

Ferargil Galleries, 63 E. 57: Arthur B. Davies Paintings & Water Colors; to June 1.

Findlay Galleries, 724 5th: English & American Paintings; June.

Forty-Seventh Street Gallery, 25 W. 47: Oil Paintings, Water Colors, and Reproductions; June.

Four Sixty Park Avenue Gallery, 460 Park: Contemporary American Art; June.

French Art Galleries, Inc., 51 E. 57: Modern French Paintings; June.

Galerie St. Etienne, 46 W. 57: Lovis Corinth; thru June.

Gallery of Modern Art, 18 E. 57: Chinese & American Paintings by Wang Chi-Yuan; to June 12.

Grand Central Art Galleries, Inc., 15 Vanderbilt Ave.: Memories and Prophecies; to June 2.

Griener Club, 47 E. 60: Frederic W. Goudy; to June 1.
 Arthur H. Harlow & Co., 42 E. 57: Fine Prints by Old & Modern Masters; June.
 Heeramanek Galleries, 724 5th: Oriental Art; June.
 Jacob Hirsch, 30 W. 54: Works of Art, from Classical to Renaissance Periods; Numismatics; June.
 Historical Society, 170 Central Park W.: Portraits of our Forefathers; 500 Portraits by Photographer Pirie MacDonald; Work of Leo Hunter; Development of New York City 1783-1898; to July 31. Programs and Souvenirs of Awarding of Army-Navy "E" Awards to American Industries; American Commodores, A Revived Tradition; to July 31.
 Kelekian Galleries, 20 E. 57: Egyptian, Greek, Persian & Gothic Objects of Art; June.
 Kennedy & Co., 785 5th: Contrasts in Black & White by American and English Printmakers; June.
 Kleeman Galleries, 65 E. 57: Contemporary American Art; June.
 M. Kneeder & Co., 14 E. 57: Exhibition of Paintings by Contemporary Artists; June. American Landscape. Painting; to June 19.
 Koester Gallery, 65 E. 57: Old Masters; June.
 Kraushaar Galleries, 730 5th: Water Colors by American Artists; to July 2.
 John Levy, 11 E. 57: Old Masters; June.
 Lilienfeld Galleries, 21 E. 57: Paintings by Jawlensky; to May 30.
 Macbeth Galleries, 11 E. 57: Contemporary American Artists; June.
 Pierre Matisse Gallery, 41 E. 57: Constellations by Alexander Calder; Recent Paintings by Yves Tanguy; to June 5.
 Metropolitan Museum of Art, 5th & 82nd: Prints by Bruegel; Shaker Craftsmanship; to June 30. Mediaeval Theater Arts; to July 31. Bache Collection; opening June 16. Chilean Contemporary Art; opening late May.
 Midtown Galleries, 605 Madison Ave.: Modern Americans; June. Herbert Forber Sculpture & Drawings; to June 5.
 Milch Galleries, 108 W. 57: American Art; June.
 Montross Gallery, 785 5th: Contemporary American Painting; June.
 Morgan Library, 29 E. 36: General Exhibition of Representative Examples from Library's Collections; to July 31.
 Morton Galleries, 130 W. 57: Contemporary Americans; June.
 Museum of City of New York, 5th Ave. & 103rd: An Old New York Toy Shop; opening May 18.
 Museum of Modern Art, 11 W. 53: Religious Folk Art of the Southwest; Favorites From Museum Collection; to June 13. Understanding Modern Art; opening June 15. Morris Hirschfeld; June 22-Aug. 1.
 Museum of Non-Objective Painting, 24 E. 54: 3rd Group Exhibition of American Non-Objective Painters; to June 16.
 J. B. Neumann, 41 E. 57: Modern Art; Old Masters; Santos of New Mexico; Colored Etchings by Thomas Rowlandson; Graphic Work by Rodolphe Bresdin; June.
 Newhouse Galleries, Inc., 15 E. 57: English Portraits & Landscapes; Sporting Paintings; thru June.
 Estelle Newman Gallery, 66 W. 55: Contemporary American Art; June.
 Nierendorf Gallery, 53 E. 57: Modern Art; June.
 Norte Gallery, 61 E. 57: Cuban Paintings; June.
 Number 10 Gallery, 19 E. 56: Contemporary American; June.
 James St. L. O'Toole, 24 E. 64: Old Masters; June.
 Passedoit Gallery, 121 E. 57: Group of Paintings & Sculpture; June.
 Perls Galleries, Inc., 32 E. 58: Carol Blanchard Paintings; to June 5. The Season in Review; June 7-July 3.
 Pinacotheca, 20 W. 58: Contemporary Americans; June.
 Primitive Arts, 54 Greenwich Ave.: Medieval Wrought Iron Sculpture; to June 1. Drawings; June.
 Public Library, 476 5th: Recent Additions to Print Collection; to June 20.
 F. K. M. Rehn, 683 5th: Contemporary American Paintings; June.
 Riverside Museum, 310 Riverside Drive; Associated Artists of New Jersey; to May 30.
 Robert-Lee Gallery, 32 W. 57: Japanese Prints; June.
 Rosenberg Gallery, 16 E. 57: Recent Paintings by Milton Avery; June 1-26.
 Sachs Gallery, 63 E. 52: African and Oceanic Art; June.
 Schaeffer Galleries, 61 E. 57: Old Master Paintings & Drawings; June.
 Schneider-Gabriel Galleries, 67 E. 57: Old Masters; June.
 Schoenemann Galleries, Inc., 73 E. 57: Modern & Old Masters; June.
 Scott and Fowles, 745 5th: Paintings by Old & Modern Masters; June.
 Andre Seligmann, 15 E. 57: Robert T. Francis Paintings; to June 1.
 Jacques Seligmann, 5 E. 57: Old Masters & Objects of Art; June.
 E. & A. Silberman, 32 E. 57: Paintings by Old & Modern Masters & Early Objects of Art; June.
 Studio Guild, 130 W. 57: Alice S. Hawkes & Eleanor B. Humphrey Oil Paintings; to May 29.
 Piero Tozzi, 32 E. 57: Early Bronze; June.
 Valentine Gallery, 55 E. 57: Contemporary French & American Art; June.
 Vendome Gallery, 23 W. 56: Contemporary American Art; June.
 Weyhe Gallery, 794 Lexington: Exhibition New Color Prints by Young Americans; thru June 30.
 Wildenstein & Co., 19 E. 64: Fashion in Headdress (1450-1943); to May 27.
 Willard Gallery, 32 E. 57: Stanley Hayter Prints, Plasters & Drawings; to May 22.
 Howard Young Gallery, 1 E. 57: Old Masters; June.

NORFOLK, VA. *Va. Museum of Arts and Science*: Norfolk Photographic Club Annual; to June 1. American Red Cross Competition Exhibition; to June 1. Norfolk Art Corner Members' Black and White Show; thru September.
 NORWICH, CONN. *Slater Memorial Museum*: Annual Exhibition of Student's Work of Norwich Art School; to June 15.
 OAKLAND, CALIF. *Art Gallery*: Annual Exhibition of Sculpture; to May 30. 3rd Annual Exhibition of Creative Work by Children from Sat. Morning Classes; June 3-30. *Mills College Art Gallery*: Annual Student Exhibition; to June 13.
 OBERLIN, O. *Allen Memorial Art Museum*: Acquisitions for 1942-43; Work by Students in Art Department; to June 25.
 OLIVET, MICH. *Olivet College*: Sculpture, Painting & Tapestries by Students; to June 7. Mediaeval Sculpture; American Paintings & European and American Graphic Arts From Permanent Collection; June-Aug.
 OKLAHOMA CITY, OKLA. *Art Center*: Old Masters; to June 6. Water Colors by Alison Stilwell; June.
 OMAHA, NEB. *Society of Liberal Arts*: Anna Hyatt Huntington Sculptures; Backland Paintings; Max Weber Paintings; June.
 Univ. of Omaha *Gallery of Fine Arts*: John S. Gretzer Drawings & Paintings done during Coast Guard Action; June.
 OSHKOSH, WISC. *Public Museum*: U. S. Photography, Foreign Photography; June. "America The Beautiful" Oil Paintings, Noted Artists; July.
 OXFORD, MISS. *Mary Buie Museum*: Brown, Bevin Paintings; to June 1. Mrs. Southerland Paintings; June. Mississippi Artists; July 1-Aug. 1.
 PARKERSBURG, W. VA. *Fine Arts Center*: Theater Design; to June 30.



The Colorado Springs Fine Arts Center. Currently showing an exhibition of paintings, drawings, and prints by Boardman Robinson.

PHILADELPHIA, PA. *Academy of Fine Arts*: Student Exhibition in Competition for Cresson Scholarships; to June 6.
 PHILADELPHIA, PA. *American Swedish Historical Museum*: Exhibition of Zorn Etchings, Old Swedish and Norwegian Silver, Contemporary Swedish Chips; to May 31.
 Art Alliance: Provincial Room by Julia Clyde MacAlister; to June 2. Ann G. McClosky & Lizette Paravicini Paintings; to June 4. Ceramic Sculpture by Sorcha Boru. Paul Bogatay, Edris Eckhardt, David Seyler, Ruth Randall, W. W. Swallow & Carl L. Schmitz; Annual Exhibition of Philadelphia Water Color Club; to June 20. Silk Screen Prints by Noted American Artists; Fine Art of Reproduction; College Settlement Handicraft; June 22-Sept. 11. Stage Door, Canteen Drawings and Photographs; June 27-July 24.
 Museum of Art: Gallatin Collection; May 14-summer.
 PITTSBURGH, PA. *Carnegie Institute Dept. of Fine Arts*: Brazil Builds; to June 5. Roy Hilton Paintings; to June 20.
 PITTSFIELD, MASS. *Berkshire Museum*: Thomas Curtin Paintings; William Plouffe Photographs; to May 31. Gustave Wolfe Paintings; Mrs. Wendell S. Fielding Photographs; June.
 PORTLAND, ORE. *Art Museum*: "Building Ships"; June. Dorothy Liebes Textiles; June 15-July 15.
 POUGHKEEPSIE, N. Y. *Vassar College*: Eight Modern Sculptors; to May 30.
 PROVIDENCE, R. I. *School of Design Museum*: Contemporary Rhode Island Art; to May 31. Annual Exhibition of Students' Work; to June 7. Ancient Chinese Ceramics; June.
 RACINE, WISC. *Charles A. Wustum Museum of Fine Arts*: Art by Children of Racine Public Schools; to June 10. Russia 1929 by Elliott O'Hara; R. A. F. & British Aircraft Photographs; June.
 READING, PA. *Public Museum and Art Gallery*: Annual Photographic Exhibition of Reading Camera Club; June 6-July 4.
 RICHMOND, IND. *Art Association*: Permanent Collections; June 15-Sept. 15.
 RICHMOND, VA. *Virginia Museum of Fine Arts*: Maurice Bonds Paintings; to May 31.
 Valentine Museum: Dress of Jefferson's Day; to June 27.
 ROCHESTER, N. Y. *Memorial Art Gallery*: Annual Members' Show of Rochester Camera Club; June 11-July 6. 1943 Rochester Finger Lakes Exhibition; to June 6.
 ROCKFORD, ILL. *Art Association*: Annual Weaving Exhibition; to May 31. Mervin Jules & Chet La More Color Prints for Children (AFA); June 7-July 4.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery: Frederic Taubes Oils, Alice Abell Water Colors; Lithographs, Water Colors by Herman Volz; Tobaccoists' Figures & Shop Signs; to May 31.
 SAINT GEORGE, STATEN ISLAND, N. Y. *Museum*: Staten Island Artists' Annual; to May 31.
 SAN ANTONIO, TEX. *Witte Memorial Museum*: Botanical Studies of Texas Wildflowers by Mary Motz Wills; to May 31.
 SAN FRANCISCO, CALIF. *Paul Elder Art Gallery*: Ada Kilpatrick Water Colors; June.
 SANTA BARBARA, CALIF. *Museum of Art*: Russell Cowles; to June 1. S. MacDonald-Wright, Arnold Ronnebeck; June. Anders Aldrin; June 6-30. Drawings; June.
 SANTE FE, N. M. *Museum of N. M.*: Olga Kotchokova's Work; to June 15. Agnes Tait, Odon Hullenkremer, Alfred Morang Work; June 15-30.
 SARATOGA SPRINGS, N. Y. *Skidmore College*: Annual Exhibition of Student Work; to May 31.
 SEATTLE, WASH. *Art Museum*: 15th-18th Century Tapestries; Drawings by Corrado Cagli; Ship Models; The Art of China; to June 6. Seattle International Photographic Exhibition; June 9-July 20. 3rd Annual Exhibition Northwest Water Color Society; Fitzpatrick Cartoons; June 9-July 11.
 Henry Gallery: Annual Exhibition of School of Art; June.
 SHREVEPORT, LA. *Art Club*: Annual Members No Jury Show; June 6-27.
 SPRINGFIELD, ILL. *State Museum*: 4th Annual North Mississippi Artists Valley; to Aug. 30.
 SPRINGFIELD, MASS. *George Walter Vincent Smith Art Gallery*: Life in the Service; June 6-20.
 Museum of Fine Arts: Our Navy in Action, Navy Department Photographs; to June 5. Craft Work done in Public Schools; to July 31. Designs from Mural Competition; June 15-July 31. RAF & British Aircraft Photographs; July 15-Aug. 31. Art in Nature; Sept. 15-Oct. 31.
 SPRINGFIELD, MO. *Art Museum*: Anna Hyatt Huntington Animal Sculpture; Celine Backland Painting; to May 30. 3rd Annual Salon of Photographs; June 1-20. Springfield Camera Club; June 20-30.
 ST. LOUIS, MO. *Museum*: Road to Victory; to June 7. Let's Take a Picture of St. Louis; to June 29. Print Masterpieces—Old Masters; to July 15. The Missouri Room; opening May 8.
 ST. PAUL, MINN. *Gallery & School of Art*: Student Exhibition; Water Color Paintings by Josephine Lutz; to May 31.
 SYRACUSE, N. Y. *Museum of Fine Arts*: French Paintings; Therese Bonney French Photos; to June 1. Permanent Collection: Contemporary American Art and Ceramics; thru Sept.
 TOLEDO, O. *Museum of Art*: 30th Annual Exhibition of Selected American Paintings; June 6-Aug. 29.
 TOPEKA, KANS. *Mulvane Art Museum*: Annual Washburn Art Students' Exhibit; to May 30.
 TULSA, OKLA. *Philbrook Art Center*: Oil Industry Paintings from Texas Christian Univ.; Silk Screen Polish Prints by C. Swedzicki; to July 5. Liz Clarke Paintings; June 15-30.
 WASHINGTON, D. C. *Arts Club*: 2017 Eye St., N. W.: Show by Arts Club Members thru summer.
 Museum of D. A. R., Memorial Continental Hall: Stitchery & Weaving; thru Sept.
 Division of Fine Arts, Library of Congress: National Exhibition of Prints; to July 1.
 Smithsonian Institution:
 National Gallery of Art, Constitution Ave. at 6th St., N. W.: Paintings, Sculpture, Prints, Ceramics. Special Exhibits.
 National Collection of Fine Arts, Constitution Ave. at 10th St., N. W., in Natural History Building: Paintings, Sculpture, Miniatures, Ceramics, Prints, Furniture, Glass, Silver, etc. Special Exhibit of Walter King Stone Oil Paintings; June.
 Freer Gallery of Art, Jefferson Drive at 12th St., S. W.: Oriental and American Art; Extensive Collection of Whistler's Paintings & Prints; no special exhibits.
 Division of Graphic Arts, Jefferson Drive at 10th St., S. W., in Smithsonian Building: Prints, Historical and Technical. Special Exhibitions temporarily held in Natural History Bldg. Black & White Exhibition by Nat'l Assoc. of Women Artists, Inc.; June.
 Section of Photography, Jefferson Drive at 9th St., S. W., in Arts & Industries Building: Photography, Historical & Pictorial; Photographs by Edward F. Reynolds; June.
 Whyte Gallery, 1520 Conn. Ave.: Liz Clarke Paintings; to May 31. Surrealist Drawings; June 1-7. Gerard Herdyk Paintings; June 7-30.
 WELLESLEY, MASS. *Wellesley College Art Museum*: Exhibition of Students' Work, 1942-43; June 10-reopening of college.
 WEST PALM BEACH, FLA. *Norton Gallery & School of Art*: Paintings & Sculpture; Stanley Charles Nott Collection of Jade Carvings; June.
 WICHITA, KANS. *Art Association*: Alfred A. Treadway, Jr. Water Colors of Iceland; Birger Sandzen, Margaret Sandzen Oils & Water Colors; June.
 WILMINGTON, DEL. *Society of Fine Arts*: English Pre-Raphaelite Paintings; Howard Pyle Paintings and Pen & Ink Drawings; June.
 WORCESTER, MASS. *Art Museum*: Worcester County Exhibition of Painting, Sculpture & Crafts; Worcester Photo Clan; to June 27.
 YONKERS, N. Y. *Hudson River Museum at Yonkers*: Oils & Sculpture; to May 31.
 YOUNGSTOWN, O. *Butler Art Institute*: Local Negroes Exhibit; 1st Biennial Ceramic Show; Youngstown College Exhibit; to June 13.
 ZANESVILLE, O. *Art Institute*: 2nd Annual May Show of Arts & Crafts; to May 31.

MASSACHUSETTS—Continued

Attleboro: Attleboro Museum of Art and History, Inc.
Chestnut Hill: Beaver Country Day School
Boston: Copley Society of Boston; The Institute of Modern Art; Isabella Stewart Gardner Museum; Massachusetts School of Art; Museum of Fine Arts; Society of Arts and Crafts
Cambridge: William Hayes Fogg Art Museum; Graduate School of Design, Harvard University
Deerfield: Deerfield Academy
Easthampton: Williston Academy
Fitchburg: Fitchburg Art Association, Art Center
Haverhill: Haverhill Art Guild
New Bedford: Swain School of Design
North Adams: State Teachers College, Department of Art
Northampton: Smith College, Museum of Art
Norton: Wheaton College, Art Department
Pittsfield: Berkshire Museum
Provincetown: Provincetown Art Association
Springfield: George Walter Vincent Smith Art Gallery; Springfield Museum of Fine Arts
Wellesley: Farnsworth Museum, Wellesley College
Westfield: Jasper Rand Art Museum, Westfield Athenaeum
Williamstown: Williams College, Lawrence Art Museum
Winchester: The Winchester Art Association
Worcester: John Woodman Higgins Armory, Inc.; Worcester Art Museum

MICHIGAN, Albion: Albion College, Department of Fine Arts

Ann Arbor: Ann Arbor Art Association
Bay City: Bay City Musicale-Art Club
Bloomfield Hills: The Cranbrook Academy of Art; Kingwood School Library
Detroit: Detroit Museum of Art Founders Society
East Lansing: Michigan State College, Art Department
Flint: Flint Institute of Arts
Grand Rapids: Grand Rapids Art Association, Grand Rapids Art Gallery; Grand Rapids Public Library
Harbor Beach: Harbor Beach Library
Kalamazoo: Western State Teachers College, Art Department
Muskegon: Hackley Gallery of Fine Arts
Olivet: Olivet College, Department of Fine Arts
Saginaw: Junior League of Saginaw, Inc.

MINNESOTA, Minneapolis: Minneapolis Society of Fine Arts, Minneapolis Institute of Arts; University of Minnesota, University Gallery; Walker Art Center

St. Paul: St. Paul School of Art
Stillwater: Stillwater Art Colony
Winona: State Teachers College, Fine Arts Department
MISSISSIPPI, Mississippi Art Association
Alcorn: Alcorn A. and M. College
Natchez: Art Study Club of Natchez
MISSOURI, Columbia: University of Missouri, Department of Art
Kulton: William Woods College, The Brushes
Kansas City: Kansas City Art Institute; William Rockhill Nelson Gallery of Art
Maryville: Northwest Missouri State Teachers College
St. Louis: City Art Museum; St. Louis Public Library; Twentieth Century Art Club
Springfield: Drury College, Art Department; Springfield Art Museum; Southwest Missouri State Teachers College, Art Department
MONTANA, Bozeman: Bozeman Chapter of the A.F.A.
Great Falls: Junior League of Great Falls, Inc.
NEBRASKA, Lincoln: The University of Nebraska, Department of Fine Arts
Omaha: Municipal University of Omaha, Painting, Sculpturing and Architecture Department; Society of Liberal Arts, Joslyn Memorial
NEW HAMPSHIRE, Durham: University of New Hampshire, Hamilton Smith Library
Hanover: Dartmouth College, Department of Art and Archaeology
Manchester: Currier Gallery of Art
Rye: Stoneleigh College
NEW JERSEY, Lawrenceville: The Lawrenceville School
Montclair: Montclair Art Association, Montclair Art Museum
Newark: The Newark Art Club; Newark Museum Association; Newark Public Library; State Teachers College
Princeton: Princeton University, Department of Art and Archaeology
NEW MEXICO, Albuquerque: University of New Mexico, Art Department
Santa Fe: Museum of New Mexico
NEW YORK, Albany: Albany Institute of History and Art
Alfred: New York State College of Ceramics, Alfred University
Auburn: Cayuga Museum of History and Art
Aurora: Wells College, Museum of Art
Binghamton: The Binghamton Society of Fine Arts, Binghamton Museum of Fine Arts
Buffalo: Buffalo Fine Arts Academy, Albright Art Gallery
Cooperstown: The Knox School, Art Department
Cortland: The Cortland Free Library, Art Gallery
Elmira: Arnot Art Gallery
Fredonia: Art Club of Fredonia Normal School
Geneva: Geneva College Club; Hobart and William Smith College, Art Department
Hamilton: Colgate University Library
Le Roy: History of Art Club
New Rochelle: College of New Rochelle, Department of Art; New Rochelle Art Association

NEW YORK—Continued

New York City: American British Art Center, Inc.; Brooklyn Museum; Educational Alliance, Art School; The Frick Collection; The Metropolitan Museum of Art; Municipal Art Society of New York; Museum of Modern Art; The National Arts Club; New York School of Applied Design for Women; Paris Chapter, The American Federation of Arts; Parsons School of Design; Pratt Institute, School of Fine Arts; Riverside Museum; School Art League; Societe des Architectes Diplomes par le Gouvernement Francais; Whitney Museum of American Art
Ogdensburg: Remington Art Memorial
Olean: Little Theatre Guild of Olean
Plattsburg: Plattsburg Art Guild
Poughkeepsie: Vassar College, Department of Art
Rochester: Memorial Art Gallery; Rochester Athenaeum and Mechanics Institute, School of Applied Art; Rochester Museum of Arts and Sciences; Rochester Public Library
St. George, Staten Island: Staten Island Institute of Arts and Sciences
Scarsdale: Edgemont School
Syracuse: Syracuse Museum of Fine Arts; Syracuse University, College of Fine Arts
Troy: The Junior League of Troy, Inc.; Russell Sage College, Fine Arts Department; Troy Public Library
Utica: Munson-Williams-Proctor Institute; Public Library
Yonkers: The Hudson River Museum at Yonkers; Yonkers Art Association

NORTH CAROLINA, North Carolina State Art Society

Asheville: Asheville College
Black Mountain: Black Mountain College, Art Department
Chapel Hill: University of North Carolina, Person Hall Art Gallery
Charlotte: The Mint Museum of Art; Woman's Club, Art Department
Durham: Art Association of Duke University; Durham High School
Greenville: Greenville W.P.A. Art Gallery
Raleigh: University of North Carolina, D. H. Hill Library
Wilmington: The Wilmington Museum of Art
OHIO, Akron: Akron Art Institute
Canton: The Canton Art Institute
Cincinnati: Cincinnati Museum Association, Cincinnati Art Museum; University of Cincinnati, School of Applied Arts
Cleveland: Cleveland Art Association; Cleveland Museum of Art; Cleveland School of Art; Flora Stone Mather College Library; John Huntington Polytechnic Institute
Columbus: Columbus Gallery of Fine Arts; Ohio State University, Art Department
Coshocton: Johnson Humrickhouse Memorial Museum
Dayton: Dayton Art Institute
Delaware: Ohio Wesleyan University, Department of Fine Arts
Granville: Denison University, Department of Art
Greenville: The Greenville Art Museum
Marion: Marion Art Club
Massillon: The Massillon Museum
Oberlin: Oberlin College, Dudley Peter Allen Memorial Art Museum
Oxford: Miami University, School of Fine Arts
Painesville: Lake Erie College, Art Department
Toledo: Toledo Museum of Art
Wilberforce: Wilberforce University, Art Department
Youngstown: The Butler Art Institute
Zanesville: Art Institute of Zanesville

OKLAHOMA, Beaver: Beaver Chapter of The A.F.A.

Oklahoma City: Oklahoma Art League
Paehuska: Junior Art Club
Tulsa: Philbrook Art Center; Tulsa Art Association
OREGON, Eugene: University of Oregon, School of Architecture and Allied Art
Portland: Portland Art Association, Museum of Art
Salem: Salem Art Center Association
PENNSYLVANIA, Bethlehem: Lehigh University, Art Gallery
Bryn Mawr: The Bryn Mawr Art Club
Conshohocken: The Conshohocken Art League
Easton: Easton School Museum; Lafayette College Library
Elkins Park: Cheltenham High School, Art Department
Erie: The Art Club of Erie
Grove City: Grove City Arts and Crafts Society
Harrisburg: Art Association of Harrisburg; The Harrisburg Art Studio
Indiana: State Teachers College, Art Department
Johnstown: Allied Artists of Johnstown
Kutztown: State Teachers College, Department of Art Education
Lincoln University: Lincoln University
New Wilmington: Westminster College, Art Department
Philadelphia: Association of Philadelphia Art Teachers; City Parks Association of Philadelphia; Drexel Institute of Technology; Fairmount Park Art Association; Fellowship of the Pennsylvania Academy of the Fine Arts; La France Art Institute; Moore Institute of Art, Science and Industry and Philadelphia School of Design for Women; Pennsylvania Academy of the Fine Arts; Philadelphia Art Alliance; Philadelphia Museum of Art; Philadelphia Water Color Club; University of Pennsylvania, School of Fine Arts; The Print Club
Pittsburgh: Associated Artists of Pittsburgh; Carnegie Institute, Department of Fine Arts; Carnegie Institute of Technology, College of Fine Arts; University of Pittsburgh, Department of Fine Arts

PENNSYLVANIA—Continued

Reading: The Reading Public Museum and Art Gallery
Scranton: Everhart Museum of Natural History, Science and Art
State College: The Pennsylvania State College, Department of Architecture
Swarthmore: Benjamin West Society, Swarthmore College
Warren: The Warren Woman's Club
York: The Woman's Club of York
RHODE ISLAND, Kingston: Rhode Island State College
Newport: Art Association of Newport; St. George's School
Providence: Providence Art Club; Rhode Island School of Design
Westerly: Memorial and Library Association
SOUTH CAROLINA, Carolina Art Association, Gibbes Memorial Art Gallery
Columbia: Columbia Art Association; University of South Carolina, Art Department
Greenville: Civic Art Gallery; Greenville Senior High School, Art Department
Spartanburg: Spartanburg Art Club
SOUTH DAKOTA, Brookings: South Dakota State College, Art Department
Vermillion: University of South Dakota, Department of Art
TENNESSEE, Baxter: Baxter Seminary
Chattanooga: Art Study Club of Chattanooga; Chattanooga Art Association
Clarksville: The Art Study Class of Clarksville
Knoxville: Knoxville High School, Art Department; University of Tennessee, Department of Related Art of the School of Home Economics
Maryville: Maryville College
Memphis: Brooks Memorial Art Gallery; Memphis Art Association
Nashville: Art Club of Ward Belmont School; Centennial Club, Art Department
Seawane: University of the South, The Art Gallery
TEXAS, Arlington: North Texas Agricultural College, Department of Art
Austin: Austin Art League; University of Texas, Department of Art, College of Fine Arts
Beaumont: Art Department of Woman's Club
Belton: Mary Hardin Baylor College, Art Department
Dallas: Dallas Art Association, Dallas Museum of Fine Arts
Denton: Texas State College for Women, Department of Fine and Applied Art of College of Industrial Arts
Edinburg: Edinburg Junior College
El Paso: Art Study Club of El Paso Woman's Club; College of Mines, Art Department
Fort Worth: Fort Worth Art Association; Texas Christian University, The Brushes Art Club
Houston: Museum of Fine Arts
Lubbock: Texas Technological College, Department of Architecture and Allied Arts
McKinney: The Art Club of McKinney
San Antonio: San Antonio Art League, Witte Memorial Museum
Waco: Waco Art League
Wichita Falls: Hardin Junior College, Art Department
UTAH, Salt Lake City: Utah State Art Center
VERMONT, Burlington: Fleming Museum Art Association, Robert Hull Fleming Museum
Poultney: Green Mountain Junior College, Department of Art
Putney: The Putney School
Rutland: Rutland Art Center
VIRGINIA, Hampton: Hampton Institute
Hollins: Hollins College, Department of Art
Lynchburg: Lynchburg College, The Library
Newport News: The Mariners' Museum; Newport News Public Library, Inc.
Norfolk: Norfolk Society of Arts, The Norfolk Museum of Arts and Sciences
Nottoway: The Nottoway County Library
Richmond: The Academy of Sciences and Fine Arts; Valentine Museum; Virginia Museum of Fine Arts
Staunton: Mary Baldwin College
Sweet Briar: Sweet Briar College, Art Department
University: University of Virginia, Museum of Fine Arts
Williamsburg: College of William and Mary, Department of Fine Arts
WASHINGTON, Bellingham: Western Washington College of Education, Studio Gallery
Seattle: University of Washington, Henry Gallery; Seattle Art Museum
WEST VIRGINIA, Charleston: Kanawha County Public Library
Huntington: Marshall College, Department of Art
Parkersburg: The Junior League of Parkersburg
West Liberty: West Liberty State Teachers College
WISCONSIN, Appleton: Lawrence College
Beloit: Beloit College, Fine Arts Department
Green Bay: Neville Public Museum
Madison: Wisconsin Union, University of Wisconsin
Milwaukee: Layton Art Gallery; Milwaukee Art Institute; Milwaukee-Downer College
Oshkosh: Oshkosh Public Museum
Platteville: State Teachers College
Racine: Charles A. Wustum Museum of Fine Arts
Superior: Superior Chapter of The A.F.A.
WYOMING, Casper: Casper Fine Arts Club
Laramie: University of Wyoming, Art Department

CHAPTER

FOUNDED



IN 1909

DIRECTORY

NATIONAL AND REGIONAL ASSOCIATIONS

American Academy in Rome
American Association for Adult Education, Inc.
American Association of University Women
American Civic Association
American Institute for Iranian Art and Archaeology
American Institute of Graphic Arts
American Library Association
The American Woman's Association
Association of Junior Leagues of America, Inc.
Delta Phi Delta
The East and West Association
National Association of Women Artists
Pacific Coast Artists and Sculptors Association
Southeastern Arts Association
Southern States Art League, Inc.
Western Arts Association

FOREIGN

ENGLAND. The Central Institute of Art and Design
JAMAICA. The Institute of Jamaica

CANADA AND U. S. POSSESSIONS

CANADA. *Edmonton:* Edmonton Museum of Arts
Hamilton: McMaster University, Department of Fine Arts
Kingston: Kingston Art Association, Queen's University
Ottawa: National Gallery of Ottawa
Toronto: The Art Gallery of Toronto
Winnipeg: The Winnipeg Art Gallery
HAWAII. *Honolulu:* Honolulu Academy of Arts; Honolulu Art Society
Wailuku, Maui: Hui No Eau
PUERTO RICO. *Ponce:* Pro Arte Musical de Ponce

STATE

ALABAMA. *Birmingham:* Birmingham Art Club
Gadsden: Rembrandt Art Club
Montevallo: Alabama College, Art Department
Montgomery: Huntingdon Art Association, Huntingdon College
ARIZONA. *Flagstaff:* Northern Arizona Society of Science and Art, Museum of Northern Arizona
ARKANSAS. *Fayetteville:* University of Arkansas, Art Department
Little Rock: Fine Arts Club of Arkansas, Museum of Fine Arts; Little Rock Senior High School
CALIFORNIA. *Brawley:* Imperial Art Association
Claremont: Pomona College, Art Department; Scripps College, Art Department
Glendale: Glendale Art Association
Los Angeles: Foundation of Western Art; Los Angeles County Museum; University of Southern California, Harris College of Architecture and Fine Arts
Oakland: California College of Arts and Crafts; Oakland Art Gallery
Palo Alto: Palo Alto Art Club
Sacramento: E. B. Crocker Art Gallery
San Diego: Fine Arts Society of San Diego
San Francisco: California Palace of the Legion of Honor; California Society of Etchers; M. H. de Young Memorial Museum; San Francisco Museum of Art
San Marino: Henry E. Huntington Library and Art Gallery
San Rafael: Dominican College of San Rafael
Santa Barbara: Faulkner Memorial Art Gallery, Free Public Library; Santa Barbara Museum of Art
Stockton: Haggin Memorial Art Galleries and Pioneer Museum; College of the Pacific, Department of Art
COLORADO. *Colorado Springs:* Colorado Springs Fine Arts Center
Denver: Denver Art Museum
CONNECTICUT. Connecticut Arts Association
Greenwich: Greenwich Country Day School; Greenwich Society of Artists
Hartford: Wadsworth Athenaeum, Avery and Morgan Memorials
Lyme: Lyme Art Association
Middletown: Wesleyan University
New Haven: Yale University Art Gallery
New London: Connecticut College, Department of Fine Arts; Lyman Allyn Museum
Wallingford: The Choate School
Waterbury: Mattatuck Historical Society
Wethersfield: High School

DELAWARE. *Middletown:* St. Andrew's School
Newark: University of Delaware, Women's College, Art Department
Wilmington: The Wilmington Society of the Fine Arts
DISTRICT OF COLUMBIA. *Washington:* The Arts Club of Washington; Catholic University of America; Corcoran Gallery of Art; The Dumbarton Oaks Research Library and Collection; Howard University, Department of Art; King-Smith Studio School; The Library of Congress, Division of Fine Arts; National Cathedral School for Girls, Art Club; National Gallery of Art; Phillips Memorial Gallery; Smithsonian Institution, National Collection of Fine Arts; Trinity College Library; Washington Dance Association; Washington Water Color Club



The Springfield Museum of Art, Springfield, Mass., opens its galleries to the Cercle de Dames Francaises for a benefit bazaar for the Free French.

FLORIDA. Florida Federation of Art
Clearwater: Clearwater Art Museum
Fort Myers: Fort Myers Chapter of the A.F.A.
Pensacola: Pensacola Art Club
West Palm Beach: The Palm Beach Art League, Norton Gallery and School of Art
Winter Park: Rollins College, Morse Gallery of Art
GEORGIA. *Athens:* University of Georgia, Department of Art
Atlanta: Atlanta Art Association and High Museum of Art; Atlanta University, Art Department
Fort Valley: Fort Valley Fine Arts Club
Macon: Wesleyan College and Conservatory
Savannah: Telfair Academy of Arts and Sciences
IDAHO. *Pocatello:* Pocatello Art and Travel Club
ILLINOIS. *Aurora:* Aurora College Library
Bloomington: Bloomington Art Association, Russell Art Gallery of Withers Public Library
Charleston: Eastern Illinois State Teachers College, Art Department
Chicago: Art Institute of Chicago; Municipal Art League of Chicago; Palette and Chisel Academy; School of Design; The John H. Vanderpoel Art Association
Decatur: Decatur Art Institute
DeKalb: North Illinois State Teachers College, Department of Fine Arts
Elgin: Laura Davidson Sears Academy of Fine Arts
Galesburg: The Galesburg Civic Art League
Godfrey: Monticello College, Art Department
Jacksonville: The Art Association of Jacksonville; MacMurray College, Henry Pfeiffer Memorial Library
La Grange: Lyons Township High School, Home-School Council

Macomb: Western Illinois State Teachers College, Art Department
Monmouth: Monmouth College, Rembrandt Club, Department of Art Appreciation
Normal: Illinois State Normal University, Art Department
Peoria: Peoria Public Library
Quincy: Quincy Art Club
River Forest: Rosary College
Rockford: Rockford Art Association
Rock Island: Augustana Art Association, Augustana College
Springfield: Illinois State Museum; Springfield Art Association
INDIANA. *Bloomington:* Indiana University, Department of Fine Arts
Culver: Culver Military Academy
Evansville: The Society of Fine Arts and History
Fort Wayne: The Fort Wayne Art School and Museum
Greencastle: Depauw University, Art Department
Indianapolis: Art Association of Indianapolis, John Herron Art Institute; Hoosier Salon Patrons Association; Indianapolis Public Library, Art and Music Division; Woman's Department Club
Lafayette: Jefferson High School, Art Department; Purdue University, Applied Design Department, School of Home Economics
Notre Dame: Wightman Memorial Art Gallery, University of Notre Dame
Richmond: The Art Association of Richmond
Terre Haute: Indiana State Teachers College, Art Department; Sheldon Swope Art Gallery
IOWA. *Cedar Rapids:* Cedar Rapids Art Association
Davenport: Davenport Municipal Art Gallery; Davenport Public Museum
Des Moines: The Des Moines Association of Fine Arts; Des Moines Public Library; Drake University, Art Department
Dubuque: Columbia Museum, Loras College; Dubuque Art Association
Fayette: Upper Iowa University Library
Fort Dodge: Fort Dodge Federation of Arts
Iowa City: University of Iowa, Department of Graphic and Plastic Arts
Mount Vernon: Cornell College, Art Department
Pella: Central College
Sioux City: The Sioux City Art Center
KANSAS. Kansas Federation of Women's Clubs
Emporia: Kansas State Teachers College, Art Department
Lawrence: University of Kansas, School of Fine Arts; University of Kansas, Thayer Museum of Art
Topeka: Mulvane Art Museum, Washburn Municipal University of Topeka
Wichita: University of Wichita, School of Fine and Applied Art
KENTUCKY. *Jackson:* Lees Junior College
Louisville: Art Center Association; Little Loomhouse Experimental Group; J. B. Speed Memorial Museum, University of Louisville
LOUISIANA. Louisiana Art Commission; Louisiana State Exhibit Building
Lafayette: Southwestern Louisiana Institute, Art School
New Orleans: Art Association of New Orleans; Isaac Delgado Museum of Art; Dillard University; Howard-Tilton Memorial Library
Ruston: Louisiana Polytechnic Institute, Art Department
Shreveport: Woman's Department Club
University: Louisiana State University, Department of Fine Arts
MAINE. *Brunswick:* Bowdoin College Museum of Fine Arts
Kennebunk: The Brick Store Museum
Portland: Portland Society of Art
MARYLAND. *Baltimore:* Baltimore Museum of Art; Goucher College, Fine Arts Department; Martinet School of Art; Maryland Institute for the Promotion of the Mechanical Arts, and the School of Fine and Practical Arts; Municipal Art Society of Baltimore; The Municipal Museum; Walters Art Gallery
Catonsville: St. Timothy's School
Chestertown: Washington College
Chevy Chase: Chevy Chase Junior College
College Park: University of Maryland, College of Arts and Sciences
Forest Glen: National Park College, Department of Fine Arts
Frederick: Hood College, Art Department
Hagerstown: Washington County Museum of Fine Arts
MASSACHUSETTS. *Amherst:* Amherst College, Department of Art; Massachusetts State College, Department of Landscape Architecture
Andover: Addison Gallery of American Art